COMICS INTERNATIONAL

50th issue anniversary

featuring

ROB LIEFELD'S NEW ORDER

ALAN DAVIS QUITS MARVEL

THOR JOINS THE ULTRAVERSE

NEW PROJECTS FROM BARRY WINDSOR-SMITH

MIKE GRELL AT VALIANT

IMPULSE -- DC's NEW FLASH

VERTIGO'S THE PREACHER

FRANKENSTEIN vs DRACULA

No.50 92pgs 50p/$1.25

THE END OF SPIDER-MAN? See page 4

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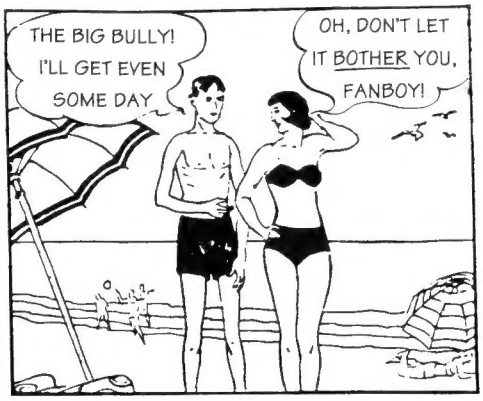

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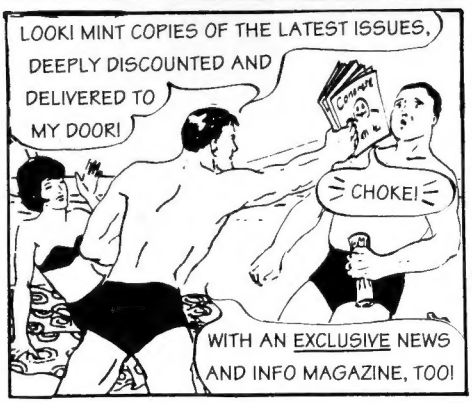
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EDITORIAL

So, why **Comics International**? It's for a reason you've probably heard a hundred times about a hundred other publishing projects... because it's the sort of title *I* always wanted to be able to read.

I'd been out of the comics scene for a couple of years and wanted to get back in, find out what was going on. But there was nothing comprehensive available. Nothing that would tell me where my nearest comics shop was, or when any events were being held. Or whether my favourite titles were still being published. And so on.

The idea grew out of this need-to-know coupled with two job interviews I'd just been to. One was to edit **Screen International**, which had just changed owners. The other was to be managing editor of **Time Out**'s listing guides. Both fell through... fortunately.

Naturally, I'd researched both companies' titles, ready to suggest changes and improvements, so I was pretty familiar with exhaustive listings of places, events, projects in production and such. So when I got back to thinking about comics, the idea of putting **Screen International** and **Time Out** together in a melting pot, but with a comics theme, was obvious.

Having worked in comics man and boy, I knew the industry from all sides and felt comfortable putting myself in the role of writing *about* comics, something which had got my into the business in the first place.

I set about producing **Comics International** as a part-time hobby, almost a labour of love. The first issue had a print run of 4,000 and was given away. By issue four it had risen to 11,300 copies and was taking up most of my time and a huge chunk of time for Sarah Bolesworth. Sarah's now ensconced at **The Observer**, and Phil Hall and Kerry Hurley plus an entire accounts and distribution department have joined the team as the title has grown to its current size.

Looking back, it's a classic story of hard work paying off. The early months were split: two weeks on editorial, one week on invoicing, statements and bill-chasing, and one week filling Tesco orange boxes with bulk copies and envelopes with singles and lugging them round to a post office. Thank heavens for progress!

Dez Skinn

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Comics INTERNATIONAL

8 TRINITY ROAD
LONDON N2 8JJ
ENGLAND

Editorial: 0181 444 2002
Advertising: 0181 444 3003
Accounts/subs: 01621 859 133
Fax: 0181 883 0302

From N America, tel: 01144 181 444 2002
Fax: 01144 181 883 0302

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A Quality Communications magazine

nEWS ·AMERICA·

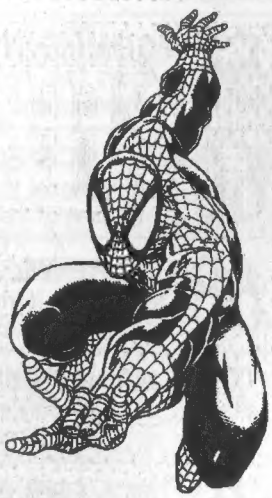
The true identity of Spider-Man?

MARVEL Comics celebrates 400 issues of **The Amazing Spider-Man** next February with events set to shatter the already deteriorating relationships and mental state of the hero.

For the last few months, readers have been following the adventures of two spider-men; Peter Parker and his clone — the enigmatic Ben Reilly (first seen in **Amazing Spider-Man** #149) as they have struggled to determine which is the real Spider-Man.

While speculation and rumour has been rife as to whether or not the Peter Parker currently wearing the Spider-Man suit is actually the "real" Peter and not a clone, many answers will be revealed during the February shipping Spider-family titles.

The revelations begin in the standard $1.50 format **Web of Spider-Man** #123. Written by Terry Kavanagh with art by Steven Butler, it features Spider-Man and the Scarlet Spider (Ben Reilly) versus Professor Miles Warren, the Jackal. Warren is a former teacher of Peter Parker, who discovered that Parker was Spider-Man and took skin samples from him to produce clones — for a final confrontation.



A major secret regarding the true identities of the two Spider-men is revealed in the issue while Aunt May, who has been in a coma for most of the year, awakens to discover that Mary Jane is pregnant and yet another clone with an uncanny resemblance to Peter makes an appearance.

In **Amazing Spider-Man** #400 a key member of the Parker family is scripted to die, while Kaine, a villain who holds more than a few secrets regarding the Spider clan, makes his move.

All that Marvel is saying is that it will be definitely be a member of the Parker family who the fans have known for 30 years who will die, and that in subsequent issues of the story line, only the Scarlet Spider will stand between Kaine and his ultimate intention, destroying the Parker family. With the Parker baby still not born and Mary Jane having been a Parker for only five years, unless the title is changed to **The Amazing Aunt May**, she would appear to be the prime victim.

Amazing Spider-Man #400 features a lead story written by J.M DeMatteis with art from Spider-Man mainstay Mark Bagley and Larry (**New Warriors**) Mahlstedt.

The issue also features the first part of an untold story of the clone, *Peter's Legacy*, by DeMatteis with art by Romitas senior and junior, plus a second back-up story by Stan Lee and Tom (**Superboy**) Grummett.

The issue is published in two 64-page versions, a $3.95 multi-levelled debossed cover edition and a standard non-enhanced $2.95 version.

The storyline continues into **Spider-Man** #57 with *Aftershocks* by Howard Mackie and Tom Lyle.

This issue deals with the repercussions after the death of a Parker, in a 48 page issue featuring both enhanced and non-enhanced versions, retailing for $2.95 and $2.50. It also features the second part of *Peter's Legacy* by DeMatteis and the Romitas.

Aftershocks concludes in the 48-page **Spectacular Spider-Man** #223 and sets events in motion which will continue the current "Dark Spider-Man" theme until its conclusion, planned for **Amazing Spider-Man** #409.

Spectacular Spider-Man #223, written by Marvel's former editor-in-chief Tom DeFalco with art by veteran Spider-Man artist Sal Buscema, also appears as a $2.95 version with cover-enhancement and a $2.50 non-enhanced version. This issue concludes the clone story.

New readers: begin here

Comics International *is a monthly industry newspaper devoted to the comics medium. As such, it provides details of forthcoming UK and US comics and related items, together with reviews and commentary on current titles.*

Certain products mentioned are not available through regular news agent outlets, but only from the 'direct sale' comics specialist retailers and mail order companies. Details of specialist outlets are advertised throughout the magazine, and a listing of the major specialists in Britain is given in our Retail Index and Mail Order Index sections.

Shipping dates *mentioned for North American titles are the dates copies leave their printers to be air-freighted to distributors for direct sale outlets approximately one week later. These dates and titles do not relate to on-sale dates or titles for news agent copies.*

The Marvel and DC titles on news trade distribution are on sale in the UK approximately two to three months after the air-freighted copies can be bought through specialist shops and mail order companies dealing with 'advance imports'. Because of the additional shipping costs incurred, these advance copies are sold at a higher price than the UK cover price.

American dollar prices *are listed for US titles with most UK comic shops converting at the rate of 80p = $1.*

Most reputable mail order dealers bear a CoBRA seal on their advertisements. For full details concerning advertisers displaying this Mail Order Protection seal, see page 90.

DC explores the cyber-net

THE CYBERNETIC world of the Internet and virtual reality "net surfers" are explored by DC in a new three-issue mini-series titled **The Psyba-Rats**.

Detective Comics writer Chuck Dixon is joined by Michal Dutkiewicz, A. J. Kent and Bob McLeod in a story about Razorsharp (one of the **Blood Pack** team) and her team of virtual reality surfers.

The series begins with a 48-page standard format $2.50 giant which includes a guest appearance by Robin, while following issues will retail for $1.50.

IN BRIEF

All that jazz

GERARD Jones and Mark Badger are producing a three-issue Batman mini-series for DC, similar in format to the creative team's **Run, Riddler, Run** mini-series of 1992.

Batman: Jazz is the story of the Dark Knight's journey into the underground realm of Gotham City's jazz scene and his investigation into the presence of Blue Byrd, a legendary musician, who appears to have returned from the grave.

The first $2.50 issue ships on February 14th.

Caliber collection

THE best stories from the critically acclaimed Caliber Press anthology title, **Negative Burn**, are being collected together in a 128-page trade paperback, **Negative Burn: Best of Year One**.

The $9.95 collection features the work of a range of creators including Brian Bolland, Neil Gaiman, Phillip Hester, Nabiel Kanan, Alan Moore, James A. Owen, P. Craig Russell and Doug Wheeler.

Corps closedown

THE FINAL issue of Valiant's **H.A.R.D.Corps** will be issue 30, and will feature the final showdown between the team and Heydrich, the man who has been manipulating them since issue #1.

Mike Baron, John Calimee and Rodney Ramos are the creators behind this final deadly issue.

Ninjak: double zero

MARK Moretti, the Valiant writer and artist who replaced Joe Quesada on **Ninjak** after only three issues is the creator responsible for the first ever two-part issue zero.

Ninjak 0 and **Ninjak 00** are the comics featuring the secret origin of the masked vigilante in a story that spans thirty years.

Deep Space comic

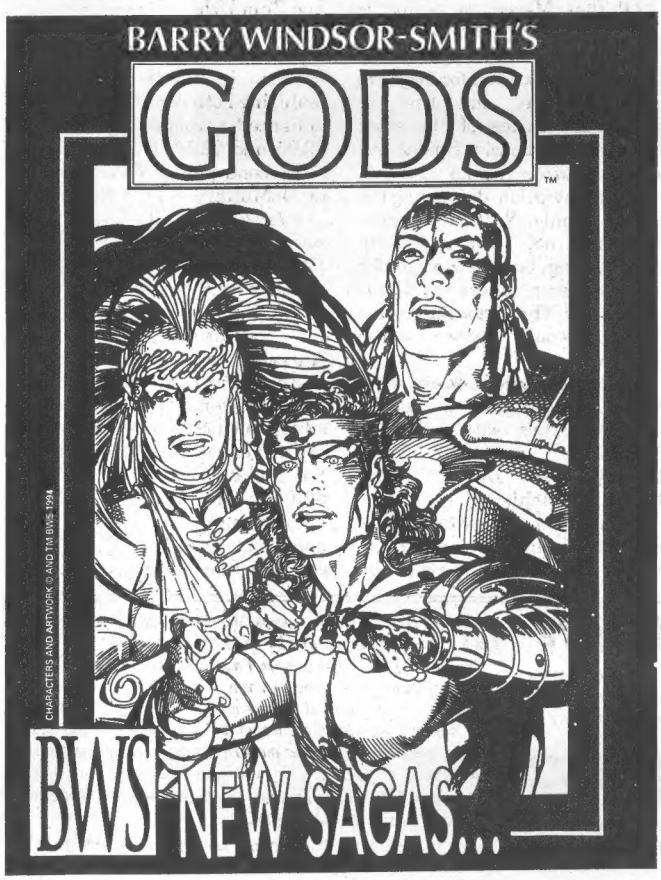
MALIBU releases a new **Star Trek: Deep Space Nine** mini-series in February titled **The Maquis**.

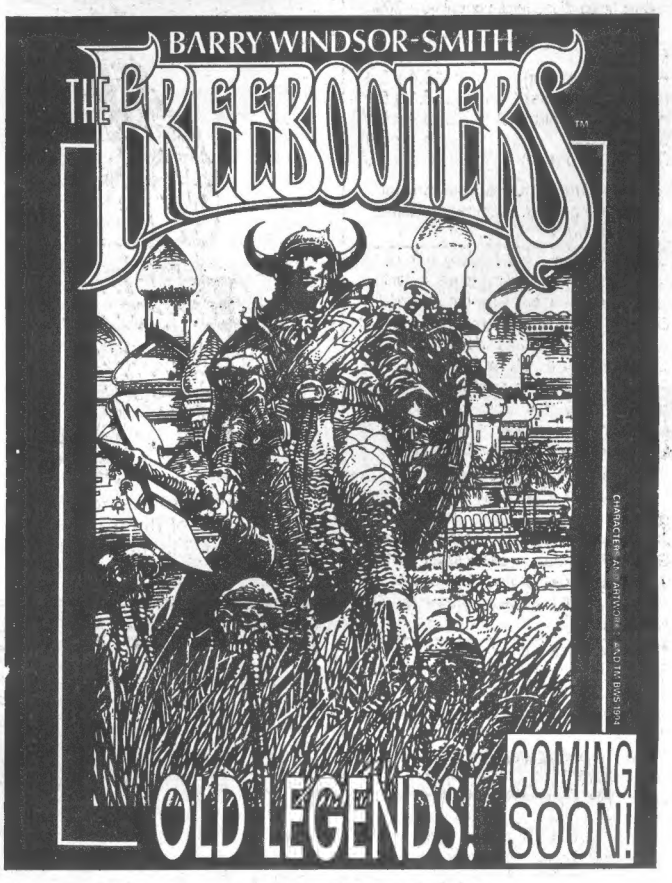
The three-issue story, written by Mark Altman with art by Rob Davbis and Terry Pallot, tells of Dr Bashir's capture by the Maquis and how he is used as a pawn in a deadly game of political intrigue.

The first issue ships in February and retails for $2.50.

Sandman on hold

WITH the conclusion of *The Kindly Ones* in **Sandman** #69, the title will take a three month break before returning in June for a three-issue story arc by Neil Gaiman and Mike **(Witchcraft)** Zulli.





Above: Two that got away? Projects from Barry Windsor-Smith, first announced in America in July, but nothing heard of since.

IN BRIEF

Gold and Silver over

FOLLOWING Diamond Distributors' boss Steve Geppi's acquistition of Overstreet Publishing, the **Gold and Silver Age Update** is being cancelled; the last issue will be #6.

Current editor Gary Carter is looking at relaunching a version of his **Comic Book Market Place**, the title which was absorbed into the **Overstreet Comic Book Monthly** when the previous editor, Jon Warren, left the title and Carter took over the merged product.

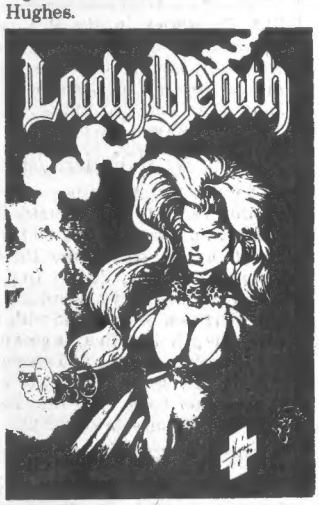
Frazetta's dealer

ROCK musician Glenn Danzig's comic company, Verotik, is to publish a series of comics based on the famous Frank Frazetta painting, *Deathdealer*.

Deathdealer #1 will be written by Danzig and feature the art of British fan-favourite Simon Bisley. The first 56-page issue is expected to ship on or around February 23rd, and will retail for $4.95.

Death be a lady

CHAOS Comics is releasing a new **Lady Death** series. Entitled **Between Heaven and Hell**, the four-issue series is created by Chaos regulars Brian Pulido and Steven Hughes.



Lady Death now controls hell, but she is finds that her grip of the infernal kingdom is slipping. Her powers are tested to the full when Lucifer's girlfriend, Purgatori, comes looking for revenge.

The first issue features a wraparound chromium cover and retails for $3.50.

All in the Family

NEW FROM Paradox Mystery, part of the new DC line, is **Family Man**. Three 96-page issues, dealing with the Mafia, New York and a man who has to protect the once powerful Mafia dons from death squads.

The series is written by novelist Jerome Charyn and illustrated by veteran Joe Staton.

The first issue ships on March 7, and retails for $4.95.

Man without a job

DAREDEVIL writer Dan Chichester, who's *Fall From Grace* storyline returned the Man Without Fear to high sales, has been replaced on the title by Marc DeMatteis. The proposed five-issue story arc, *The Wages of Sin*, which features Bill Sienkewicz covers, is unlikely to see print as DeMatteis intends to return Daredevil to his original red costume and pursue his own ideas.

Enter She-Prime

ULTRAVERSE's new superheroine, Elven, will appear in her own four-issue series in February.

Elven (pictured above, sketch by Aaron Lopresti) is the story of a 13-year-old girl who is trapped in the body of a woman who is as powerful as Prime.

The series is created by Len Strazewski, who wrote the Elven stories in **Ultraverse Premiere**, and is drawn by Aaron (**Sludge**) Lopresti and Hilary (**What The?!**) Barta, and retails for $2.50.

No Youngblood

THE publication of **Youngblood Year One** has been postponed because Rob Liefeld wants to paint the four-issue series. The book has been pulled from distributors' lists. Ironically, neither of the first two issues managed to achieve a place in the distributors' top 50s.

New home for Sky

SKY Comics has been acquired by Caliber Press and will now be an imprint for the rapidly expanding US comics publisher.

The arrangement, similar to Dark Horse's agreement with the Legend creators, means that Caliber will handle the marketing, leaving Sky control over creative direction.

The first title from the Sky imprint will be **StormQuest**, created by Bob Hickey and written by Tom and Mary Bierbaum. Art will be by Greg Land and Willie Peppers.

Cerebus Tour book

DAVE Sim has made a selection of backup and supplementary stories from the **Swords of Cerebus** collections.

Cerebus World Tour Book '95 features strips by Sim aided by many top names in the industry, including Marshal Rogers, Joe Rubinstein, Gene Day and Barry Windsor-Smith.

The 80-page black and white reprint volume also features a jam story by Sim and Chester (**Yummy Fur**) Brown and retails for $2.95.

Valiant cuts back to core titles

IN MARCH, Valiant Comics plans to reinvent itself with the launch of a crossover which will eventually streamline the imprint.

BirthQuake will completely restructure the Valiant Universe and herald the launch of three imprints from Valiant's owner, Acclaim.

Under the Acclaim Comics banner there will be three imprints: the existing Valiant superhero imprint, Windjammer, the creator-owned imprint and Armada, an imprint for licensed properties.

Armada's first title will be based on Wizards of the Coast's game-card series, **Magic: The Gathering**.

The Valiant imprint will be cancelling eight titles in the New Year. They are: **Harbinger**, **Armorines**, **Geomancer**, **H.A.R.D.Corps**, **Psi-Lords**, **Rai**, **Second Life of Doctor Mirage**, and **Secret Weapons**.

In line with major cutbacks in Valiant's in-house line, the New York-based company has employed a raft of top industry creators to revitalise the remaining floundering flagship titles.

Dan Jurgens, most famous for being the man who killed Superman in 1993, is to write and draw **Solar, Man of the Atom**.

The other creators joining Valiant in the New Year include the former **Batman** artist, Norm Breyfogle — who is believed to be taking his creator-owned **Metaphysique** to Windjammer; Bart Sears, fresh from his failed Ominous Press venture and Paul Gulacy, who has just finished illustrating the most recent **Batman v Predator** for DC.

Also from DC, joining the new-look Valiant imprint are Jackson Guice, the **Action Comics** artist; Ron Marz — who recently transformed the **Green Lantern** and incurred the wrath of the character's fans by replacing Hal Jordan with a new hero — and artist Mike Manley, who has just finished a year-long run on **Detective Comics**.

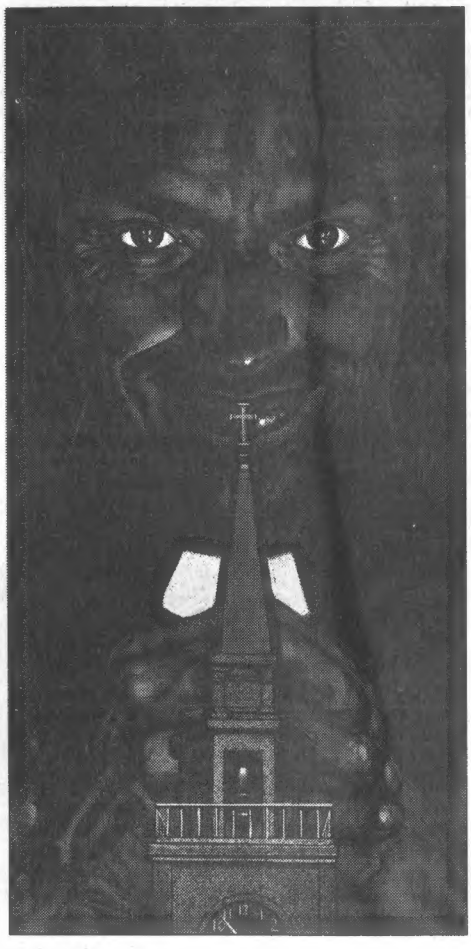
Topps' Frankenstein v Dracula

WITH THE box-office success of *Bram Stoker's Dracula*, *Mary Shelley's Frankenstein* and Anne Rice's *Interview with the Vampire*, Topps is cashing in on screen monsters with a three-issue series, **The Frankenstein-Dracula War**. It is the first time the two characters have met in any genre since the 1948 classic comedy, *Abbott and Costello Meet Frankenstein*.

The story begins in the 19th century, with the two horror legends locked in a personal war. They are the pawns in a power-play that could transform one man into the supreme European power.

Written by comics veteran Roy Thomas, with art by Claude St. Aubin and Allen Nunis, the first $2.50 full colour issue ships on February 7.

Ennis and Dillon: The Preacher



THE ACCLAIMED and recently departed creative team of DC's **Hellblazer** are making a quick return to comics with the new ongoing Vertigo series, **Preacher**.

Garth Ennis and Steve Dillon have combined to tell the story of Jesse Custer, a small-town preacher slowly losing his faith.

After the chance meeting with Genesis, a being who is part-angel and part-devil, Jesse discovers that he possesses a voice that is instantly obeyed by anyone who hears it, along with a first-hand knowledge of heaven and hell.

Joining the Preacher on his weird quest for inner peace and truth are Custer's former lover, Tulip O'Hare, and his best friend Cassidy, an easy-going 100-year-old Irish vampire.

The first issue, shipping on February 28th, is a 48-page introductory special which will retail for $2.95. Following issues will be standard 32-page comics retailing for $1.95.

Extreme Studios' New Order

AFTER the dramatic consequences of the *Extreme Justice* crossover in the Rob Liefeld's line of Image comics, the entire Extreme range is being relaunched with drastic changes.

● **Bloodstrike** by Napton, Altstaetter and Rapmund takes a new direction as most of the character's enemies now know his secret identity.

● **Bloodwulf** by Andy Mangels and Daerick Gross Sr. is a four-issue series in which Image's Lobo-clone confronts villains who have kidnapped his mother.

● **Brigade** (pictured above) introduces a new team, led by Troll, which goes in search of the — presumed dead — old team. Marv Wolfman joins as writer, while Winn & Alquiza continue as artists.

● **Chapel** is a two issue mini by Brian Witten and Tom Tenney telling a story of Chapel before he became the Spawn-killer.

● **Knightmare Tales** is a new ongoing title about a former top hit man for the Mafia becoming organised crime's biggest threat in a tale about the Cold War, nuclear weapons and the overthrowing of the American government. It is written and drawn by Marat Mychaels.

● **Mark 5** is another new Extreme title, by Tom and Mary Bierbaum and Darren Nauck, which tells of the never-ending battle between Chaos and Order and one man who is drawn into the battle only to emerge with incredible power.

● **Newmen** increase their ranks as new members join the team and old ones leave (below: team members Pilot, Bootleg and Exit).

● **Prophet Volume 2** starts a new run after the conclusion of his first series. The ongoing series will be written by Chuck Dixon, while Stephen Platt remains as artist.

● **Supreme** changes to a younger man with no memory of his past life as he takes a completely new direction under the guidance of Nocon, Rapmund and K. C. Carlson.

● **New Order Handbook** is a $1.50 one-shot giving new readers an easy entry point into the new look Extreme universe.

All the changes come into effect with the February scheduled titles.

IN BRIEF

Christmas cards

GLOBAL Telecommunication Solutions has issued a special Christmas phonecard set featuring four scenes of Marvel characters enjoying the Festive Season.

The cards, which are currently only available in the USA, feature **Spider-Man** and Mary Jane drawn by Mike Wieringo, **The X-Men** by Andy Kubert, **The Fantastic Four** by Stuart Immonen and **Forceworks** by Dave Johnson.

The four-card set retails for $40.

TV Spawn scheduled

THE **LOS Angeles Times** recently reported a deal for a **Spawn** live-action movie to accompany an animated series planned to be transmitted on Home Box Office sometime late next year. Thos follows reports of fellow Image creator Rob Liefeld's **Doom's IV** film being delayed and **Youngblood** currently on hold because of Liefeld's refusal to compromise for a younger audience.

Dripping in blood

SHADOWHAWK/Vampirella: Creatures of the Night is a two part crossover between Jim Valentino's vigilante and Harris Comics' sexy space siren.

The first part of the series is published by Harris on February 14th, written by Tom Sniegowzki and drawn by Art Nichols and Kirk Van Wormer. The second part, published by Image, ships two weeks later on February 28th, and is drawn and written by Jim Valentino.

The mini-series is in a square-bound format and retails for $4.95 per issue.

Serious Sirius

SIRIUS Comics, Joseph Michael Linsner's comic imprint, is releasing a three issue mini-series about vampires and female vigilantes titled simply **Fang**.

The series has been developed and painted by Kevin J. Taylor, the creator of the **Model by Day** title.

The first issue, which features a Linsner cover, ships in February and retails for $2.95.

Generations in cards

SKYBOX is releasing a 72-card set featuring scenes from the new *Star Trek* feature film, *Generations*.

Each pack will include six cards and will retail for $1.29 per pack.

Malibu doubles up

ONE OF Malibu Comics last project announcements before the takeover by Marvel Comics was the solicitation of **Ultraverse Double Feature**, a new 64 page flip-book series to spotlight Ultraverse characters in solo stories.

The first issue features Prime and the recently-cancelled Solitaire, retails for $2.95 and is scheduled to ship in February.

Weirdos spotlight

THE SECOND Factoid book from DC's Paradox Press is released on February 21st.

The Big Book of Weirdos chronicles the strangeness and excesses of the world's most famous eccentrics. These include former Ugandan dictator Idi Amin, film director Ed (*Plan Nine From Outer Space*) Wood and renowned eccentric and artist Salvador Dali.

The 67 stories in the 224 page squarebound $12.95 collection are written by novelist Carl Posey and include the art of Dave DeVries, Hunt Emerson, Joe Staton, Mike Zeck and Rebecca Guay.

AC in the jungle

KI-GORR the Killer is a new bi-monthly series from AC Comics. Bill Black teams up with Mark Whitman to tell a tale set on the *Hidden Jungle*, a savage, deadly tropical island untouched by modern man.

Ki-Gorr is a warrior and with his mate, the primitive Raa, he goes into battle against a rogue bull elephant that is racing out of control and towards his home. The first issue ships in February, priced $3.95.

Marvel share results

MARVEL has released its quarterly financial figures for the period ending June 1994.

Compared to the same period in 1993, the company's net income dropped from $14.7 million to $12.5 million and the price of a share in Marvel dropped from $0.14 to $0.12.

The decreases were as Marvel expected, as their financial department believed that their performance would be affected by the changes in its portfolio of businesses.

The company expects increased earnings from the launch of such titles as **Generation X**, and the further development of the X-Men and Spider-Man family of titles.

Lightning's back

LIGHTNING Comics, who ceased publishing earlier this year, has returned with three black and white ongoing series.

The change from publishing a colourful superhero universe to a black and white imprint has meant that Lightning has managed to turn a deficit into a profit.

Lightning's vice president Steven Zyskowski said that the transition has been accepted by readers and retailers.

A new Flash in town

FOLLOWING on from the 100th anniversary issue of **The Flash**, DC comics will be publishing a new speedster comic.

Impulse #1, by **Flash** writer Mark Waid and the former **Superboy** and **Hardware** artist, Humberto Ramos, will feature an appearance by Bart Allen — who is the grandson of the Barry Allen, the Silver Age Flash.

He came to the 20th century during events leading up to and integral to **Zero Hour**, and stayed on to help Wally West in his battle against the forces of villain Kobra.

Shipping March 7th, the $1.50 first issue ships on February 28.

Another solo title spin-off from a successful run in **The Flash** is **Argus**, a six-issue $1.50 mini-series written by Mark (**Breathtaker**) Wheatley and Alan Gross with art by **Swamp Thing** penciller, Phillip Hester, and Wayne Faucher.

Argus is a crimefighter with multiple identities. One is a dedicated FBI man, another is a member of a crime family and the third is a super-powered hero intent on destroying the family of which he is a member.

WHAT'S TH' DELAY? YA BOUGHT TH' FRAGGIN' BOOK, DINTCHA? SO VOLUNTEER!
OR DO I HAVE TA SELECT MY OWN?
BUT I WAS ONLY BROWSING! I WASN'T GOING TO BUY IT!
TOUGH! YER HERE NOW, CLYDE!
ER, LESLIE, ACTUALLY!
WELL, RELAX, LEZ. YER GONNA BE HELPIN' ME OUT HERE. BUT FIRST--

*Above: **LOBO: Bounty Hunting For Fun and Profit** is a one-shot notable for the return of artist Simon Bisley. Bisley supplies the cover for Alan Grant's spoof educational comic about how Lobo makes a profit from being a bounty hunter. The 48-page $4.95 edition is drawn by Kieron Dwyer.*

Comico relaunches comics line

AT A time when many comic publishers have disappeared altogether one of the most innovative comics producers of the 1980s is making a comeback.

Comico, publisher during the mid-Eighties of such diverse titles as **Grendel, Rocketeer, Gumby** and **Dynamo Joe**, is soliciting comics again and its most successful former title, **Elementals**, is to be the flagship for the relaunch.

New editor-in-chief Brian Azzarello said, "We never went away!". He added that the current economic climate had deterred an earlier relaunch. "We stopped publishing, but we did not stop production. We have over 30 complete books."

Elementals ships in February and will be written by the former computer-game designer, Jack Herman, and drawn by Tony Daniel, who completed the book immediately before he became penciller on Marvel's **X-Force**.

Timed to coincide with the new series will be an all-new **Elementals** graphic novel by Bill Willingham and Tony (**Star Wars**) Akins, which features an Alex (**Marvels**) Ross-created cover.

Two new titles also planned for a spring 1995 launch are **Oblivion**, by Jack Herman and newcomer Andy Dimitt, and **Red Dragon**, a series which is described as "Blood, guns, magic and kung fu."

Thor visits the Ultraverse

THE FIRST crossover between Marvel and the newly acquired Malibu Comics will be the four-issue **Godwheel** series, which will also feature Thor's half-brother Loki.

"We aren't saying how long Thor will be staying," said editor Dan Danko, "but he will be setting in motion the plot points that will go through the Ultraverse until the end of 1995, which in turn will lead into other Marvel/Malibu projects".

The planned DC/Malibu crossover is still scheduled to go ahead.

Grell joins Valiant's Windjammer

VOYAGER Communications, the publisher of Valiant Comics, is launching a new creator-owned imprint, Windjammer.

The first comics to appear under the imprint will be **Bar Sinister** and **Starslayer: The Director's Cut**, both by Mike (**Shaman's Tears**) Grell. The first issues of both titles will be published in February.

The Bar Sinister team is being introduced in Grell's Image project, **Shaman's Tears** in November and January-shipping issues, and will continue its adventures in the Windjammer imprint titles.

Written by Grell, **Bar Sinister** will feature art by Rick (**The Strangers**) Hoberg and Julia Lacquemont, reuniting a team that had much critical success when working for DC on **Green Arrow**.

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MAJOR DIGRESSIONS

Assorted stuff for the festivities

Peter David, writer of comics, paperbacks, film scripts and stuff, contributes a weekly column, "But I Digress" to US trade paper ***The Comic Buyer's Guide****. In addition to appearing monthly in* ***Comics International****, his columns have been compiled by Krause Publications into a 258 page paperback, now available in all good comic shops.*

Native Americanism

I NEVER know what's going to get a reaction from one week to the next. But one of the biggest reactions I got was when I blew off Native American concerns over *Peter Pan* in one of my recent columns in the **Comics Buyer's Guide**. Some people seem to regard me as insensitive.

Well, in order to show you just how sensitive I am, I — and my entire family — have decided to take on Native American names in the spirit of *Dances With Wolves*, a film that proved that the only thing more coma-inducing than Kevin Costner's acting is his voice-over narration.

As alluded to in the previous column, I will henceforth answer to the name "Runs with Scissors". Myra will be "Stands on Ceremony". Ariel will be "Sleeps like a Baby". Shana will be "Cries over spilled milk". And Jenny will be "Quick Brown Fox Jumps over the Lazy Dog."

If you care to join us in this great broadening of sensitivity, here are other possible names you can take for yourself:

Paints by Numbers
Eats like a Bird
Walks Like an Egyptian
Skips to the Loo (appropriate for someone with a bladder problem)
Goes Around and Comes Around
(good for Siamese twins joined at the hip)
Walks Like a Duck, Talks Like a Duck and Must be a Duck
(good for triplets)
Jumps to Conclusions
Throws like a Girl
Takes a Flying Leap
Rocks around the Clock
Thick as a Brick
Bends over Backwards

There are many, many more possibilities, I'm sure. We'll be happy to hear any suggestions you have.

(Please be able to take a joke. Please be able to take a joke. Please be able to take a joke.)

X-communication

When I wrote my first column about Image several years ago, Image personnel angrily said that I was ignorant, while Marvel personnel (don't ask me who) congratulated me on a great column.

Last month, I wrote a column about the upcoming mutant crossover, which I dubbed "Xerox Hour". As a consequence Marvel personnel angrily said that I was ignorant, while Image personnel (don't ask me who) congratulated me on a great column.

There's a lesson buried somewhere in there, although I'll be damned if I can figure what it is.

Specifically, at least one writer stated that I was unqualified to speculate about possible story directions, since I had not called him up and asked him what they were. That the term "Xerox Hour" was "trite." That people should not say something will be lousy until they've given it a chance. Plus various other potshots I won't go into.

Since "trite" means "overused, unoriginal", I'm not sure how one can simultaneously coin a phrase and have it be overused. And it would appear the term "comics speculator" has fallen into such disrepute that even the practice of speculating on upcoming story elements is frowned upon.

I mean, I thought the whole idea was to *get* people talking — not lash out when they do.

Absolutely, people shouldn't say something will be lousy until they read it. Since I made no comments whatsoever on the *quality* of "Xerox Hour", my conscience is clear on this matter.

The one place where the criticism is quite correct is that I did not, indeed, call the Marvel writer.

That's because the press release specifically said, "for further information, call Gary Guzzo". Which I did. And Marvel's steadfast PR rep informed me that the press release contained all the available information. That the mutant office had clamped down on details, not wanting to have the story elements leak prematurely, as had happened with the spider-clone stuff. The press release was all Marvel desired to release officially.

At that point I strongly considered calling my friends who still wrote the comics and pumping them for information. Hey, I like a scoop as much as the next guy. But this is not **The Washington Post**. I felt no need to play hardball and I was loath to put my friends in a difficult position — to take advantage of the relationship.

For, if I drummed information out of them (as I suspected I could) and printed it, I was concerned they'd get in dutch with the X-Office. After all, the source of a leak to me could be traced easily and very quickly. If I had *no* information, that would be one thing. But here was the official

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press release, the official position.

So I went with it — a good decision, I felt, considering that only a minuscule portion of the column dealt with story elements anyway.

And one of my friends took me to task.

I sent back a reply on an electronic bulletin board explaining why I hadn't endeavoured to compromise my friend's position on the X-book for the sake of a column.

He responded, also on the bulletin board, by referring to the information clampdown as "alleged" (as if I'd made it up) and saying that I should have called him, anyway — that he could have handled pressure and repercussions from the X-Office, if he'd chosen to spill detailed story elements.

Well — perhaps he's got a point.

The good news is — it's not too late.

If he'd called me and kept his ire private, I'd be keeping this just between us, but since he went public on the board, then I'll keep it public.

I publicly invite him — or anyone else connected with the X-Office — to write and give blow-by-blow details of "Xerox Hour." How are you guys getting around Marvel's long-standing story policy that changes in history don't effect the present, but simply create alternate time lines? Is it all a big **What If?** What will be the long-term ramifications, if any? Will the status return to quo, or will Marvel continuity remain shaken up at the end — in which case, what impact will it have on the rest of the Marvel universe?

Answer — however vague - to the above will go a long way towards guiding retailers as to how they should place orders on what is now very much a pig in a poke. It may even get fans stirred up and interested, cutting through the "Oh, it's just another Marvel gimmick, ho-hum" ennui that has enveloped many people.

If there is an information clampdown, this should not be unreasonable. Or if an X-writer is brave enough to face down possible repercussions, then answering any of the above presents no problem at all.

The offer is open. Step right up. Let's see some — X-communication.

By popular demand

"By popular demand, the rumours are true," Tom DeFalco, the former editor-in-chief of Marvel Comics told me on the day of his departure.

Leaves a lot of questions — particularly since, as of this writing, DeFalco is not being replaced; the editor-in-chief position being essentially abolished.

This means that Terry Stewart is the Marvel equivalent of Paul Levitz, with active powers over both business and editorial matters. Or else, if Stewart does not exercise editorial interests, it means that editorial decisions are executed through a group of editors, each in charge of a different line, with no day-to-day central authority. (Which was, basically, how Image was set up. There's an interesting turn of events.)

So why did it happen?

There are a lot of theories floating around. Lots of opinions.

- That Marvel needed a shake-up.
- That sales were slipping and a head was needed to roll.
- That it was simple restructuring.
- That DeFalco could have stayed, if he had desired, but chose not to.

Depends on who you talk to, I suppose. Depends on who you choose to believe.

Me, I choose to believe what my intrepid wife Myra said upon hearing of DeFalco's ouster, to wit: "I guess it was his turn."

I guess it was, at that.

Yuletide offerings

My offerings of suggestions for the up-coming Yuletide season:

1) *Schizoid Pooh Bear.* Marketed as "Talking Winnie the Pooh," the claim on the box is that Pooh has 1,700 different phrases at his fingertips — pawtips — whatever. When I was a kid, talking stuffed toys had about eight phrases at their command. You pulled a string, the doll would talk at you in a scratchy voice, and that would be that.

Now we're in the age of microchips and squeeze activation. In Pooh's case, you squish his ample tummy, and he proceeds to tell you a "story" — each story averaging about 10 to 12 words — assembled with mix and match computerisation.

The problem is that it mixes but it doesn't match. Random words are strung together to form "stories" making little to no sense, such as: "One morning Piglet went dancing in the rain with Heffalumps in a tea cup for ice cream."

Now we all know Pooh has very little brain, but, good God, this wretched bear is practically incoherent. Even McFarlane makes more sense than this. And since his random babblings are so splintered (Pooh's, not McFarlane's) I have dubbed him "Schizoid Pooh." A must-have item for any serious Pooh collector — or any serious schizophrenic, for that matter.

2) *Canon Deskjet Computer.* A heck of a lot more upscale than a talking Pooh, I'll grant you, it's the only laptop I've ever seen with a *built-in bubble jet printer.* That's right, a built-in printer. It's not particularly heavy. Feeds 10 sheets of normal, everyday, laser printing paper (no rolls or stuff like that) at a time. Some lazy computer store people will tell you it doesn't exist. Trust me, it does, and it's tremendously convenient.

3) *Collected Comics.* Of recent vintage, there are the hardcover collections of **Sandman: Brief Lives** (focusing on The Sandman's wonky sister, Delirium — who, now that I think about it, would probably do nicely with a Schizoid Pooh) and **Marvels**, the award-winning limited series which

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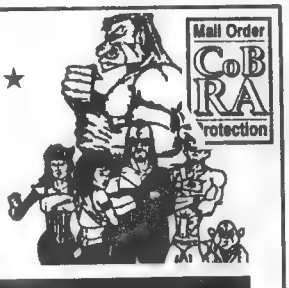

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captures — for the first time in ages — that sense of wonder we all felt as youngsters first discovering the world of superheroes.

4) *Marvel Hildebrandt Trading Cards*. The Alexander Gallery ads in recent issues of **The Comics Buyer's Guide** prompted me to check out the 100+ paintings by Greg and Tim Hildebrandt (not to mention Tim and Greg Hildebrandt). Some of them are merely adequate (Wolverine, Spider-Man), but others (Thor, Odin, the Silver Surfer) are absolutely dazzling. Many stores sell collated sets or boxes so you can collate them yourselves. Very nice job.

5) *J. J. Sachs statue*. The first foray by George Perez and me into mail order, and I will tell you honestly, folks — it's driven me stark-staring nuts.

In order to keep the retail price down on the Randy Bowen/Clay Moore rendition of our sexy **Sachs and Violens** heroine, we decided to bypass the traditional route of solicitation and distribution and, instead, handle the shipping ourselves. I did what I thought was the smart thing: I contracted the work out to a local fulfillment house.

It's been a nightmare since then.

The half-dozen bounced checks have been the least of our concerns.

We processed orders, gave pre-printed labels to the fulfillment house, and it was like tossing it into a black hole. At least a dozen people claimed they hadn't got the statues, and neither the fulfillment house nor UPS seemed able or willing to provide proof of delivery. UPS managed to break three of them in transit — a remarkable feat, considering they were packed in form-fitting foam core. The fulfillment house packed up an entire shipment of the limited prints — and forgot to ship them. And, naturally, it neglected to stamp little things like "Do Not Bend" on them. That's just what you want to give the post office: An excuse.

At any rate, we've made some changes. The fulfillment house is out of the loop, for starters.

The limited prints are now going out Priority Mail in stiff-backed enveloped. I'm stamping them. I'm shipping them out.

I am not sanguine about more statues going MIA in the clutches of UPS. (Even a Blue Label shipment to Alaska that was supposed to have gone out in June has vanished; UPS will only give us an alleged date of delivery and no signature.) From now on, we're shipping via the only reliable, guaranteed traceable means of shipping I know: Federal Express. Who's making out the labels? Me. I'm making them out, even as you read this.

We have a handful of statues left. They remain $85. I'm kicking shipping and handling up from $5 to $10. They're really sharp-looking and they will absolutely, positively arrive. Cheques are to be made out to: To Be Continued Inc., PO Box 239, Bayport. NY 11705, USA.

My Blue Christmas

What would I like for the holiday season? I'm reluctant to put anything specific, because I know there are going to be enthusiastic fans out there who will immediately send it to me — which will make me uncomfortable.

So what would I like? Well, I read that there's discussion of reuniting the cast of *Hill Street Blues*, my favourite dramatic TV programme of all time, for a TV movie. So I'd like a shot at writing it. Because I've got this really great idea for an opening that anyone who remembers the series should appreciate.

Keep in mind that quite a few years have passed, since we last saw the men and women of the Hill. What things have changed and what's remained the same? Well —

Establishing shot, *a slow pan across the squad room. Busy as always. Many new faces. We* ***pull back*** *into the office of the captain, but we are seeing things from the Captain's point of view, so we do not yet see who is seated behind the desk. Lieutenant Lucy Bates sticks her head in the door.*

Lucy: Captain, Mayor Furillo on line one.

We ***push in tight*** *on the telephone with the blinking light. A finger reaches into frame and pushes the button, then picks the receiver up off the hook.* ***Angle around to reveal*** *Frank Furillo seated behind the desk, just as we left him, years ago.*

Frank: *(tired)* Hello, Fay.

Fay: *(filtered, over phone)* That's "Hello, Your Honour," and don't you forget it. And you are in major trouble, mister —

(If you never watched the series, the above will make no sense at all. On the other hand, if you never watched the series, I feel bad for you.)

I also figure that Davenport has gone into private practice and that she sometimes utilises the services of a private detective named Neil Washington, formerly of Hill Street Station, who resigned from the force after the violent death of his partner, J. D. LaRue, which Washington still blames himself for.

Hey! Bochco! Make my holiday!

© Peter David, 1994

(Peter David, writer of stuff (can be written to at To Be Continued, PO Box 239, Bayport, NY 11705, United States of America), has heard that Paramount hurriedly reshot the end of ***Star Trek: Generations****, reassembling the cast of Patrick Stewart, William Shatner, and Malcolm McDowell. Having read the script and being aware of what the rearrangements entail, he can only say: Thank God. Also, ever anxious to give credit where credit is due, refers to his* ***Xerox Hour*** *column, last month. Therein he mentioned a fan on a computer board suggesting Marvel try a real experiment by releasing lower-priced versions of comics two weeks ahead of the fancy ones. Since then it has been brought to his attention that the suggestion came from George Haberberger. At least, in* ***this*** *universe it did.)*

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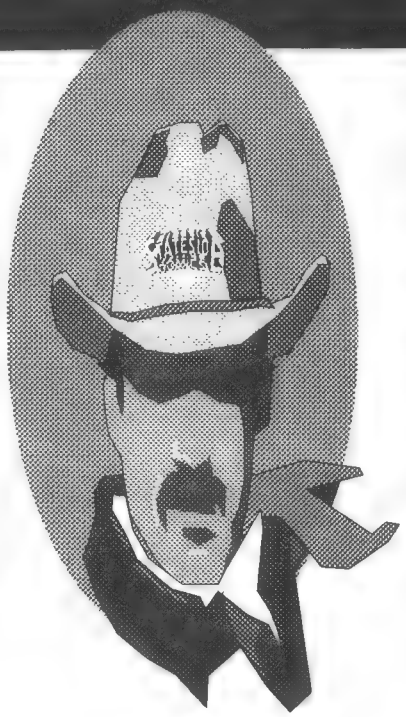

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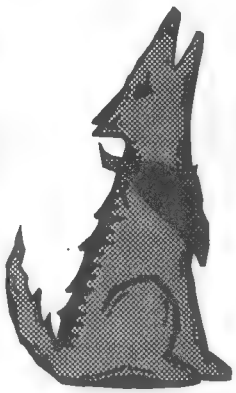

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Alan Davis quits the Clan

Report by Alan Woollcombe

WRITER/artist Alan Davis has announced his resignation from **The ClanDestine**, the monthly title he created for Marvel. In a personal statement Davis, who began working on the title in June 1993, confirmed that his last issue would be #8.

In a statement, Davis said, "With **The ClanDestine**, I had hoped to produce my ideal of a superhero book, an old-fashioned comic with the emphasis on character, story and fun. Paul Neary (then Marvel UK editor-in-chief) offered me absolute creative freedom and the highest possible production values, which is why I elected to work for Marvel UK.

"In this venture I was extremely lucky to be able to rely on the skills of Mark Farmer as inker, Pat Prentice as letterer and (as of issue #2) Helen Nally as colourist. They had all contributed extra time and care to meet, and even surpass, my expectations, in the hope of making **The ClanDestine** special.

"Unfortunately, after a year of very hard work that has been punctuated by a number of false starts, delays and confusion caused by radical changes at Marvel and within the industry, I must admit defeat.

"**The ClanDestine** was pitched and priced as a top quality comic but, as comic sales across the industry have fallen, competition has increased, with greater promotion, marketing, and ever more sophisticated colouring and printing techniques. I don't believe **The ClanDestine** has been given or can expect the necessary support to compete with similarly priced titles.

"In fact, the advice I have been given by Marvel's representatives has ranged from:

...Stay with the book for another few issues, we love it and are confident it will catch on by word of mouth (eventually).

...Yes, we know the colouring isn't very good and that 10% of the fine lines have vanished due to the separators' incompetence, but the readers will never notice.

...You work too hard, your expectations are too high.

*...Quit the book, do an X-title for a couple of months, make some big bucks, get a high profile, and then you'll be guaranteed success when you launch your **next** new title.*

"I don't hold anyone responsible for what has occurred: the comics industry is in a state of crisis, and **The ClanDestine** was simply a victim of bad timing. Nor do I regret creating **The Clandestine** for Marvel UK: I don't believe any other editor would have given me the latitude Paul did.

"Though the printed comics are flawed, I am proud of the work that we produced, but, as a writer and artist, I have all my creative eggs in one basket, and I am not prepared to continue to strive towards an ideal without being confident that the publisher's support is more substantial than compliments and promises." Alan has no plans for the immediate future.

IN BRIEF

Mandarin Dredd

MANDARIN Books is to release a new selection of **2000AD** reprint compilations.

Scheduled for spring 1995 are collections of *Anderson, Psi: Childhood's End* (by Alan Grant and Kev Walker), *Judge Dredd: Book of the Dead* (by Grant Morrison, Mark Millar and Dermot Power) and there will be a new edition of the John Wagner, Alan Grant and Cam Kennedy **Judge Dredd/Batman: Vendetta in Gotham**.

Titan magazines

Star Trek Monthly is a new title from Titan Magazines.

Covering from *Where No Man Has Gone Before*, the pilot episode of the original tv series, to the new *Voyager* series, **Star Trek Monthly** also includes news, views, reviews, behind-the-scenes information and reprints the DC/Malibu **Star Trek: Next Generation/Deep Space Nine** crossover by Mike Barr, Jan Michael Friedman, Gordon Purcell and Terry Pallot.

The first 68 page issue ships in February and retails for £2.95 with an as yet undetermined free gift.

Marvel's Hammer

THE LATEST magazine from Marvel UK is a **Hammer Horror** special covering the golden age of the film studio. In shops now, it carries a £3.50 cover price.

A 68-page special, it acts as a pilot for the forthcoming monthly **£2.75 Hammer Horror** magazine to be launched next February.

Through LA-based Richard Donner and London's Roy Skeggs, Hammer has a vast lineup of new cinema and tv movies which Skeggs describes as "Disney with blood".

British Binky

MATT Groening's **Binky's Guide to Love** is to get a UK release through HarperCollins World.

The 128 page £12.99 11x11" hardcover collection is released on January 26th and features the latest compilation of Groening's *Life in Hell* newspaper strips.

Tank Girl's Titan

TITAN Books is to publish **The Making of Tank Girl** to tie in with the May release of the feature film.

Written by **Deadline** editor Frank Wynne, the book covers the life of the cult character, from her creation by Alan Martin and Jamie Hewlett for **Deadline** through to her transition to screen star.

OVER 20 YEARS OF MARTS AND MARKETPLACES

COMICBOOK MARKETPLACE

1995
SUNDAY JANUARY 8

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The Comicbook Marketplace is held every two months at The Camden Centre and is just a few minutes from King's Cross, St .Pancras, and Euston stations.

There are more than ninety tables with over 200,000 comicbooks and magazines on sale as well as sports and non-sports trading cards, S.F., fantasy, film and TV related items from Britain's top dealers.

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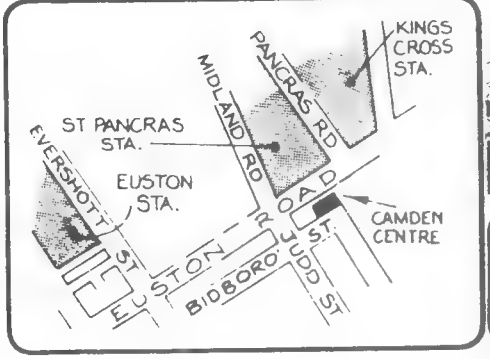
HOW TO GET THERE: BUS 10, 14, 30, 45, 63, 73, 214, or 259 to Kings Cross or Camden Town Hall. UNDERGROUND:Circle, Metropolitan, Northern, Piccadilly or Victoria line to Kings Cross.



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COMICBOOK MARKETPLACE DATES FOR 1995:
JANUARY 8TH, MARCH 12TH, MAY 14TH,
JULY 9TH, OCTOBER 22ND.

Fizog: the new face of humour

Report by Lew Stringer

MAJOR UK publishers may hold the attitude that there is no market for new, non-merchandise related comics, but that hasn't deterred three freelancers from "having a go".

Dean Wilkinson, Lee Healey and Mervyn Johnson have pooled their resources (and their finances) to launch **Fizog**, an all-new 32 page humour comic aimed at the 10+ audience. The comic launches on December 8th, with a 90p cover price and a bi-monthly frequency.

Although the contents feature the traditional style of one-page humour strips, the mood of the stories will be anything but traditional, according to editor Wilkinson, with "character's heads being chopped off and people being blown up. Just what the kids want these days."

However, the more anarchic approach does *not* mean that bad language will be used in the comic, as it is definitely not intended to be another **Viz** clone.

The three aforementioned contributors previously worked on the now-defunct **Acne Comic**, and Wilkinson is also a scriptwriter on the forthcoming TV series of *Alas Smith and Jones*.

All three creators are keen to stress that **Fizog** should not be confused with **Fizz**, a recent launch reprinting old **Acne** strips, much to the surprise and annoyance of its contributors who, allegedly, hadn't signed any reprint agreement.

Not an Inkling of support

ONE OF Britain's most successful small press anthologies is proving to be more successful abroad than in the country of its origin.

Inkling, launched in 1989, is now up to issue #12, perfect-bound A4, with at least eight pages of colour and a print run of 3,000. But of the total, only 60 copies were ordered by British distributors, as opposed to over 400 copies ordered by America.

Because of the failure of the British distributors to carry the magazine in any great quantity, the publisher have secured a deal with **Time Out**, who handle 1,000 copies via their distributors for the London area.

Aidan Potts, one of **Inkling's** creators, single-handedly distributes over 200 sale or return copies to Comic Showcase, Gosh, Forbidden Planet and the ICA in London.

The quarterly alternative anthology title includes work from Aidan Potts, Kellie Strom and American Ted Dewan, as well as comics professionals the Pleece Brothers, Frenchman Yoann Chivard and Dave Taylor, who is currently working with Jean (Moebius) Giraud.

Because of its scarcity, copies of the 88 page professionally packaged **Inkling** can also be obtained from the publishers at 22a St Paul's Road, London N1 2QN for £3.30 including postage and packing (cheques to D. Potts) or £2.50 from retailers that stock it. When one considers that the average retail price for a 24 page Fantagraphics comic is £2.20, it is difficult to understand how this exceptionally well produced alternative is poorly patronised.

Dredd artwork giveaway

THIS Christmas Fleetway Editions' **The Judge Dredd Megazine** increases its page count to 68, and offers readers the unique opportunity to win one of ten pages of original artwork simply by taking part in the **Megazine's** fourth annual readers' survey.

Included in the giant-sized issue is the first episode a new story featuring *Wynter* by Robbie **(Blackheart)** Morrison and Kevin **(ABC Warriors)** Walker as well as a double helping of Dredd in two complete stories by Si Spencer, Dean Ormston and Kevin Cullen.

The issue also continues regular serials *Son of Mean Machine*, *Armitage III*, *City of the Dead*, *Karyn: Concrete Sky*, and *Calhab Justice: False Dawn*.

The 68 page **Judge Dredd Megazine** #70 goes on sale on Christmas Eve, priced £2.25.

Obituary: Tony Weare

By David Lloyd

IT IS my sad task to report the death of illustrator Tony Weare. He was one of the finest newspaper strip artists in the world and drew one of the greatest and most powerful western strips **Matt Marriot**, which he worked on for twenty years and imbued with rich atmosphere and believable characters. His style was realistic, his composition and use of light and shade was masterful. He was an inspiration to me and countless others.

I've said it's my sad task to report Tony's death, but his death wasn't sad in itself. In fact it was kind of glorious — and certainly a celebration of his independence and strength of character.

He was 83, and for the past few years had begun to lose the ability he so greatly treasured of being able to look after himself.

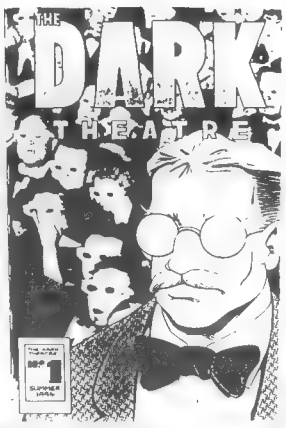
His physical condition deteriorated; he couln't move as freely as he wished to, and became increasingly frustrated and indignant at the prospect of growing incapacity.

He saw no reason to wait for what he was sure would be an inevitable slow decline and so, on Friday December 2nd, in an action that had all the dramatic flavour he'd been so used to depicting in his career, he walked to the seashore and the pier and went into the waves.

He had prepared his family for what he did and told his friends what he was going to do. He went with dignity, in an entirely appropriate manner, and in the way he wanted to go.

It was a great ending for a great artist, and when we raise a glass to his memory we can remember that.

From the theatre to comics



THE DARK Theatre is a comic project from a Worcester-based theatrical company, Collar & TIE (Theatre-In-Education).

The aim of Collar & TIE's comic is to tell plays in a graphic form, following the company's ethos of comics and theatre having much in common. The stories and art in **The Dark Theatre** have all been created through drama.

Over 30 local schools have become involved in the drama project called Drama-In-Publication.

Deadline artist Roberto Corona turned the play into the first comic. Then as the plays unfold in the theatre, Corona is illustrating them as further issues.

More details on the innovative Collar & TIE - **The Dark Theatre** project can be obtained from Paul Bracci, Collar & TIE, 21 Sansome Street, Worcester WR1 1UH.

IN BRIEF

Competition winners

THE winners of the two competitions in **Comics International** #48 are as follows:

Pioneer Video/Titan Anime Guide Competition Winners (Answers B, B & B)

Christopher Soosay - Livingston, Lothian.
Daniel Farrell - Rickmansworth, Herts.
Jason Barnes - Accrington, Lancs.
John Edwards - Basingstoke, Hants.
Jon Meakin - Newthorpe, Notts.
Kanji T. Bates - North Wembley, Middx.
Paul Burgess - Newport, Gwent.
Rod Mearing - Worcester Park, Surrey.
Stephen A. Graham - Carlisle, Cumbria.
Steve Perry - Bromley, Kent.

Understanding Comics Competition Winners

Correct Answers:
(i) Zot!
(ii) Eclipse
(iii) Kurt Busiek
(iv) Jack Kirby
(v) Christopher Reeve
(vi) Hergé

The winning entries are from:
Alan Robinson - Canterbury, Kent.
Andrew Ghosh - Edgware, Middx.
Andrew O'Hara - Cumbernauld.
Andy Roberts - Oxford.
Ed Hillyer - London EC2.
Ian MacDonald - Lumcarty, Perth.
John Soanes - Sheffield, Yorkshire.
Jon Weeks - Streatham, London.
Lee Russell - Forest Gate, London.
Marlon Seton - Greenwich, London.
Matt Fletcher - Thoresby, Humbs.
Mr N.J.Edwards - Banbury, Oxon.
Simon Baker - Wimbledon, London.
Stephen Brotherstone - Liverpool.
Wayne Clark - Ampthill, Beds.

Baskerville goes west

FOLLOWING inking Alex Saviuk on **Web of Spider-Man** for Marvel, British inker Stephen Baskerville is now working on for four issues of the Malibu Ultraverse's armoured superhero **Prototype**.

He began on **The Transformers** for Marvel UK before inking Marvel US's **GI Joe**.

Sub-Rosa revisited

THE second issue of Richard Argent's disturbing but critically acclaimed alternative comic **Sub-Rosa** is out now. Priced £1.80, it is available from 93 Gainsborough Drive, Westcliff-on-Sea, Essex.

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COMICWATCH

*Answering the demand for investment news on 'hot' titles, ComicWatch details **last month's** average selling price of high demand comics which have recently increased or fallen in value.* *Compiled by Phil Hall*

The **Comic Book Price Guide for Great Britain** and its Update edition produce a comprehensive six-monthly overview of UK values for US comics, while the various American guide magazines detail US values for American buyers. But the UK value can fluctuate rapidly for 'key' issues through sudden increased demand when heroes, villains or creators suddenly become popular.

Generally this can correspond with American values, but not for UK nationally distributed Marvel and DC titles which arrive in bulk two months after comic shop (air-freighted) supplies and can be later offered at special discount prices.

Because of their frequency or country of origin, guides and updates are unable to reflect how this can instantly affect UK prices, and they can often be in disagreement with each other. By taking average values based on the actual selling prices from over 20 comic shops and mail order companies throughout Britain, **Comics International** produces *ComicWatch* as a consumer aid to help follow the dramatic changes in 'hot' popular comics each month.

When using the *ComicWatch* figures, bear in mind the following points.

- The *average* values are taken from actual selling prices of shop and mail order retailers. These are spread across Great Britain to avoid any regional bias.
- Prices stated are for top grade, near mint, first edition copies. Average percentages for lower grades (based on the response to our retail questionnaire) are: VF = 75%; FN = 60%; VG = 45%; G = 25%; Fair = 15%; Poor (but complete) = 7.5%
- The Dealer Price Range is included to show how prices can fluctuate greatly, being based on retail overheads, location, supply levels and buying-in prices.
- Source information can be viewed (by appointment), but retailer names will be excluded, as figures are provided in confidence.

REMEMBER: Values shown are based on last month's actual selling prices.

% VALUE CHANGE	TITLE & ISSUE	average value	Dealer price extremes	Special Features
+60%	Amazing Spider-Man 149	£39.00	£5.00 - £60.00	Clone story
+119%	Amazing Spider-Man 150	£19.75	£3.50 - £50.00	Death of Clone?
-1%	Amazing Spider-Man 300	£19.25	£13.00 - £30.00	1st full Venom story
+11%	Amazing Spider-Man 361	£7.60	£3.50 - £15.00	1st full Carnage story
-36%	Amazing Spider-Man 362	£4.40	£3.00 - £6.00	2nd full Carnage story
+4%	Avengers West Coast 101	£4.50	£2.00 - £6.00	Bloodties crossover
+11%	Avengers 369	£3.00	£2.00 - £6.00	Bloodties conclusion
+5%	Daredevil 254	£5.25	£3.00 - £7.50	1st Typhoid Mary
=	Daredevil 257	£9.50	£3.00 - £13.00	Punisher x-over
=	Daredevil 319	£9.35	£1.00 - £20.00	Fall From Grace
-26	Daredevil 320	£6.00	£3.00 - £10.00	Fall From Grace
-1%	Man Without Fear 1	£4.65	£3.00 - £7.00	Miller Year One
-13%	Man Without Fear 2	£4.65	£2.00 - £8.00	Miller Year One
new	Excalibur 71	£3.85	£3.00 - £6.00	Fatal Attractions
+11%	Fantastic Four 381	£3.50	£2.50 - £6.00	Death: Reed Richards
-15%	Ghost Rider 1 (1990)	£9.20	£4.50 - £15.00	1st new look
new	Gambit	£3.50	£2.50 - £5.00	1st mini series app.
-14%	Incredible Hulk 330	£9.35	£6.00 - £12.00	1st David & McFarlane
-11%	Incredible Hulk 340	£11.25	£6.50 - £20.00	Wolverine story
-14%	Incredible Hulk 367	£6.85	£3.50 - £13.00	1st Keown artwork
+2%	Incredible Hulk 377	£6.90	£2.95 - £13.00	1st 'new' Hulk
-7%	Marvels 1	£7.00	£3.95 - £10.00	1st Ross & Busiek
-4%	Marvels 2	£6.60	£3.95 - £12.00	scarce issue
-14%	Marvels 3	£5.25	£3.95 - £7.50	Silver Surfer issue
-21%	Moon Knight 55	£4.95	£2.00 - £8.00	1st Steven Platt art
new	Moon Knight 56	£3.65	£1.50 - £7.50	2nd Platt art
-12%	Moon Knight 57	£3.00	£1.50 - £6.00	scarce, Platt art
-13%	New Mutants 87	£16.00	£7.50 - £25.00	1st Cable story
-12%	New Warriors 1	£10.00	£5.95 - £15.00	1st issue
-9%	Punisher 10	£11.75	£6.95 - £15.00	Daredevil x-over
+14%	Wolverine 41	£4.95	£1.95 - £6.50	Sabretooth story
+4%	Wolverine 75	£5.20	£4.00 - £6.00	milestone issue
-12%	X-Men 201	£9.50	£5.00 - £13.00	birth Nathan Summers
-9%	X-Men 248	£7.40	£3.95 - £10.00	1st Jim Lee art
new	X-Men 25	£4.00	£2.00 - £5.00	milestone issue
+6%	X-Men Unlimited 1	£4.00	£2.75 - £5.00	1st new quarterly
+9%	Adventures Superman 500	£3.10	£2.00 - £5.00	The return of Superman
-20%	Batman 488	£4.75	£2.95 - £7.00	Knightfall prequel
-30%	Batman 489	£3.50	£2.50 - £7.50	Bane appearance
-9%	Batman 492	£4.10	£1.95 - £8.00	Knightfall Part 1
+13%	Batman Sword of Azrael 1	£8.50	£4.50 - £15.00	1st Azrael
+4%	Batman Sword of Azrael 2	£7.15	£4.50 - £9.95	2nd Azrael
+5%	Vengeance of Bane	£13.50	£2.95 - £25.00	1st Bane
new	Catwoman 1	£3.10	£2.00 - £5.00	1st new issue
new	Catwoman 2	£2.45	£1.00 - £6.00	scarcer issue
+8%	Green Lantern 46	£3.45	£2.00 - £5.00	Reign of the Supermen
+8%	Green Lantern 50	£3.30	£2.50 - £6.00	1st new look
-4%	Sandman 1	£17.00	£12.00 - £25.00	1st Gaiman issue
new	Sandman 8	£9.65	£5.50 - £20.00	1st Death
-14%	Sandman 21	£6.40	£4.95 - £7.95	1st Season of the Mist
new	Sandman 46	£3.00	£1.50 - £8.00	scarce issue. 0
+12%	Shade 1 (1990)	£5.20	£1.95 - £8.00	1st Milligan version
+1%	Superman 75	£8.75	£5.50 - £9.95	bagged edition
+34%	Man of Steel 17	£4.30	£2.50 - £7.50	1st 1 page Doomsday
-9%	A&A/Eternal Warrior 8	£4.30	£0.50 - £6.95	1st Timewalker
-10%	Eternal Warrior 1	£5.20	£3.00 - £8.95	1st Valiant issue
-15%	Harbinger 1	£29.75	£5.00 - £50.00	1st issue
+39%	Harbinger 2	£14.00	£2.50 - £29.95	low print run
+48%	Harbinger 3	£13.20	£2.00 - £25.00	low print run
+11%	Harbinger 4	£12.00	£4.00 - £25.00	very low print run
+9%	Magnus 1	£12.50	£4.95 - £25.00	1st Valiant issue
-14%	Magnus 12	£19.00	£3.00 - £50.00	1st new Turok
-19%	Rai 3	£17.00	£3.00 - £50.00	very low print run
-44%	Rai 4	£16.50	£5.95 - £50.00	lowest Valiant print run
-25%	Solar 1	£9.60	£5.95 - £19.95	1st issue
-27%	Solar 10	£10.00	£4.95 - £19.95	all black cover
+50%	Deathblow 5	£8.00	£5.00 - £10.00	scarcer
+78%	Gen-13 #1	£9.10	£3.50 - £17.50	1st issue
+118%	Gen-13 #2	£8.50	£2.50 - £17.50	scarce 2nd issue
new	Gen-13 #3	£6.00	£2.50 - £10.00	scarce 3rd issue
new	Kindred #2	£3.85	£1.50 - £6.00	scarce
new	Kindred #3	£4.10	£3.00 - £6.00	cover variant
+37%	Prophet 4	£5.70	£1.50 - £10.00	variant cover
+58%	Prophet 5	£4.75	£1.50 - £7.00	1st Platt issue
+26%	Spawn 1	£8.50	£4.95 - £9.95	Image; McFarlane
=	Spawn 2	£6.90	£4.00 - £9.95	scarce issue
+12%	Spawn 4	£7.75	£4.00 - £9.95	1st Violator
new	Stormwatch 10	£4.50	£2.00 - £6.00	cover variant
+13%	Youngblood 1	£4.50	£1.99 - £10.00	1st Image comic; Liefeld
-7%	The Strangers 2	£5.00	£3.50 - £7.50	scarce issue
+21%	Star Wars: Dark Empire 1	£10.00	£5.00 - £15.00	Dark Horse; 1st issue
new	Tales of the Jedi 1	£3.50	£1.99 - £4.95	1st issue
new	Hellboy 1	£3.10	£1.95 - £4.00	1st Mignola
new	Sin City 1	£3.20	£2.00 - £5.00	1st issue; Miller
new	Cry For Dawn 1	£22.00	£5.00 - £49.95	1st issue
new	Faust 1	£12.75	£6.50 - £20.00	rare, Northstar
+137%	Shi 1	£9.00	£8.00 - £10.00	1st issue, scarce
+90%	Vengeance Vampirella 1	£8.00	£2.00 - £13.00	1st new Harris series
new	Vengeance Vampirella 2	£6.00	£2.00 - £11.00	scarce 2nd issue
+2%	The Crow 1	£18.70	£15.00 - £20.00	Caliber, rare
+44%	The Crow 2	£13.00	£4.00 - £24.00	2nd Caliber, scarce
new	The Crow 3	£11.00	£3.95 - £20.00	scarcer 3rd issue
new	Simpsons Comics 1	£4.70	£2.50 - £7.95	1st Bongo comic
new	Lady Death 1	£12.00	£3.50 - £20.00	Chaos comics, scarce
new	Evil Ernie 1	£11.00	£3.95 - £15.00	1st new series
new	Lady Death S/S Special	£5.60	£4.00 - £7.50	scarce issue
new	Bone 1	£43.25	£8.00 - £100.00	1st Jeff Smith title
new	Bone 2	£35.50	£6.00 - £80.00	2nd Smith, scarce

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ComicWatch Analysis

WITH THE speculative side of comics collecting almost extinct, a key to good investments is through *quickly* identifying any hot new titles and buying them before they become expensive. While *ComicWatch* can only report on market changes which have already happened, patterns and trends can easily be identified. The following chart shows the highest ten price movers based on reports received from the following 20 retailers (10% of UK trade):

Ace Comics (Colchester), Arcadia Comics (Ashton-Under-Lyne), Avalon Comics (London), Beyond Comics and Books (London), Demon Comics (Hereford), The Edge of Forever (Bexleyheath), Imagination Station (Carlisle), Incognito (Maidstone), Negative Zone (Newport), Planet Eater/First Choice (Southport), Red Hot Comics (Glasgow), Skinny Melink (London), Timezone (Shrewsbury), Westside Comics (London), Wonderworld (Bournemouth), Worlds Apart (Liverpool) and Whatever Comics (Canterbury).

While regional variations affect the average values, bear in mind that high overheads and overstocking or short supply can affect actual prices charged by individual retailers.

The ComicWatch Top Ten Titles

This issue's *Top 100* chart shows that a staggering 25% of the comics listed are new entries while 38% have fallen in value compared to 33% in our last chart. Anybody who is still investing in Valiant may be heartened by the performance of **Harbinger**, which has found, it seems, a new market.

Marvel appears to have lost its one time domination of the chart and has only two titles (both **Amazing Spider-Man**) in the new top 10. This is comparable with the number of new Marvel titles in the chart. Many of the Marvel titles which have provided dealers with good returns over the last three years, **Ghost Rider, Incredible Hulk** and X-titles have all dropped or stabilised since the last chart. **Marvels**, the prestige series which seemed to catch everybody by surprise upon its release, has dropped slightly in price, largely due to more copies coming onto the market.

DC Comics has lost the momentum it gained from the last chart and no longer has a single entry in the hot top ten. The *Knightfall* saga which sparked investors imaginations earlier this year has dropped substantially, a prime example of supply outweighing demand.

Valiant again caused the biggest problem as many dealers listed them for as little as £0.50 while others still insist that Valiant comics sell at the highest premium. This may be an indication as to why certain issues have gone back up in price compared to previous months. Perhaps the Valiant collectors are shopping around and a few of the retailers and dealers who are selling for high prices are reluctant to drop the price of a comic they paid a premium price for.

Many books which showed high percentage rises in the last *ComicWatch* earlier this year have either dropped substantially or have risen by a very small percentage. **Star Wars: Dark Empire** has continued its steady climb.

It also seems that the "hot and hard babes" theme has hit Britain, titles such as **Shi** (the highest climber) and **Vengeance of Vampirella** have rocketed up in price.

Image Comics' low print run variant cover editions such as **Gen-13, Prophet** and **Deathblow** have all seen rises in price for most of this year.

Rank		Title & issue	Increase (%)	This Month	Last CWatch	Publisher
1	(-)	Shi: Way of the Warrior 1	+ 137%	£9.00	£3.80	Crusade
2	(-)	Amazing Spider-Man 150	+ 119%	£19.75	£9.00	Marvel
3	(-)	Gen-13 #2	+ 118%	£8.50	£3.90	Image
4	(-)	Vengeance of Vampirella 1	+ 90%	£8.00	£4.20	Harris
5	(-)	Gen-13 #1	+ 78%	£9.10	£5.10	Image
6	(-)	Amazing Spider-Man 149	+ 60%	£39.00	£23.40	Marvel
7	(-)	Prophet 5	+ 58%	£4.75	£3.00	Image
8	(-)	Deathblow 5	+ 50%	£9.40	£5.35	Image
9	(-)	Harbinger 3	+ 48%	£13.20	£10.10	Valiant
10	(-)	Crow 2	+ 44%	£13.00	£9.00	Caliber

ComicWatch Plungers

THE WORST investments you could have made last month for titles which had previously been considered good buys comprise our largest ten fallers on the *ComicWatch* survey. Valiant has not suffered the way it has in previous months, perhaps indicating that although its market had dropped, the prices are stabilising. The top ten fallers are:

Rank	Title & issue		Drop (%)	This Month	Last Month	Publisher
100	(-)	Rai 4	-44%	£16.50	£29.50	Valiant
99	(-)	Batman 489	-30%	£3.50	£5.00	DC
98	(-)	Solar 10	-27%	£10.00	£13.75	Valiant
97	(-)	Daredevil 320	-26%	£6.00	£8.10	Marvel
96	(-)	Solar 1	-25%	£9.60	£12.75	Valiant
95	(-)	Moon Knight 55	-21%	£4.95	£6.25	Marvel
94	(-)	Batman 488	-20%	£3.50	£5.90	DC
93	(95)	Rai 3	-19%	£17.00	£20.90	Valiant
92	(-)	Ghost Rider 1	-15%	£9.20	£10.85	Marvel
=	(=)	Harbinger 1	-15%	£29.75	£34.00	Valiant

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Are you fed up with having no choice other than titles from the obvious mainstream publishers like Marvel, DC, Dark Horse, Image, etc? Do you want something more than super-heroes?

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mEDIAFILE

Associate editor Sarah Bolesworth looks at recent media coverage of comics and related product

IN ITS NOVEMBER '94 issue the **New York** magazine tipped Marvel Entertainment majority shareholder Ronald Perelman for early domination of the US independent TV sector.

Following Perelman's deal with Rupert Murdoch's Fox network (see **Comics International** passim), Perelman approached programming executive Brandon Tartikoff with an offer to buy his company, Moving Target, for $9 million.

Tartikoff has an outstanding record in TV production — including, while he was with NBC, *Hill Street Blues*, *L.A. Law*, *Cheers* and *The Cosby Show*.

The Murdoch-Perelman deal (closed in 10 days, according to the **New York** magazine) means that Perelman's New World Television network has a symbiotic relationship with Fox TV; New World providing programming for Fox, for which Fox reciprocates with a cash bounty for original productions at New World. Tartikoff's Moving Target is to be the production base for New World, with a projected spend of $100m to develop new material.

Perelman's moves of late have only just begun to be properly noticed by the American media. This may be because — as **New York** points out, he still has a "fairly louche reputation as a predatory, egotistical, glamour-crazed eighties' vestige" — or more simply because he hasn't given any press interviews for the past eight years.

But the financier's low profile and reputation has not hurt his current position: Perelman now has access to 45 per cent of American homes through the New World-Fox deal (offering an unparalleled market for Marvel-originated product) — and the $330m he spent on buying Marvel stock is now worth $2.1 *billion*. Not bad for an Eighties' vestige.

The convergence of media companies is, by now, a familiar story in both the States and Europe. Soon, it seems, the entire globe will be served by a handful of multi-media giants. Time-Warner — the biggest entertainment corporation in the world, and parent of DC comics — is said to be looking for an opportunity to buy an American TV network through which to distribute (broadcast) its own products. With that news, the rivalry between DC and Marvel looks set to run and run. Employees would do well to pay heed to Perelman's mantra: "We don't need to be the biggest, what we need is to be one of the best and one of the most profitable."

Signs in our own times

The launch of **Comics International** coincided with a revolutionary period in the business.

During the last five years, there have been two major elements influencing the success or demise of comics publishers: multimedia exploitation and recession. And a company's size, as Ronald Perelman said, doesn't really seem to be a decisive factor. What *has* influenced publishers' success, it seems, is their willingness to adapt to new trading conditions — something that UK businesses are not best known for.

A comparison between Kevin (**Teenage Mutant Ninja Turtles**) Eastman's Tundra UK and the US comics company, Malibu, illustrates the difference of attitudes and practice between Britain and Europe.

Both companies had a lot of cash to spread around during their respective start-up periods. And both had to deal with the downward pressure of a long-term recession.

Tundra UK was launched in March '92, with heavy below-the-line costs: a traditional style of publishing apparently regarded by Kevin Eastman as an ideal nurture-base for new British talent. Multi-media exploitation didn't seem to be on the agenda when Eastman was interviewed by **Comics International**. With a few honourable exceptions, the numerous staff were inexperienced and there seemed little incentive beyond indulging Eastman for them to make the huge leap required to get the company off the ground. Before long, it became obvious that Eastman's British experiment would get the thumbs-down from his advisors in the States.

But Tundra's demise was not entirely attributable to the lack of professional culture in the UK comics business; rather, to amateurism combined with the most unforgiving economic climate for decades: a bust or bust scenario.

Malibu's idea, from the start, was to accept the reality and the challenge of multimedia development, with comics as a central testbed for new ideas. True enough, Malibu had another year or so to assess how important multimedia might be, but already by the mid-Eighties, the simultaneous development of properties across several media was recognised as a sound idea. And with the continued recession, it was recognised as a *sensible* idea.

Even when Malibu recently ran out of cash Marvel Comics was prompt, along with others, to make a bid to refinance Malibu. The company had made itself an attractive proposition through intelligent, strategically-astute development. More and more, the value of media companies lies with the people they employ — perhaps, when they were contemplating buying Malibu, new Marvel Entertainment executives remembered that Marvel Comics *was* the House of Ideas.

Brendan's Boot Room

British creator Brendan McCarthy is a one-man multimedia enterprise — a sort of *room* of ideas — but he had to go to the States to do business. McCarthy's concept work for the computer-animated television drama series, *Reboot*, (see *Mediafile*, **Comics International** 49) can be seen on ITV from January 4, 1995.

The American-produced series is scheduled to be transmitted during the *Children's ITV* slot, at 4.30 in the afternoon.

Reboot achieved highest-ever ratings during the transmission of a Saturday morning three-part pilot.

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OPENS MIDDAY

NETworks

*Richard Johnston (publisher of the small press comic **Dirtbag**) provides an introduction to the comics computer networks.*

NET 101

Comics and comics magazines are full of talk about the internet, the superhighway, the infobahn and whatever some isolated individual this week decides to call the international link between computers. Publishers promoting their books on the net, giving sneak previews. Fans join and chat about comics on dedicated bulletin boards, and creators get instant feedback from readers — a lot of company gossip is let loose this way. So that the **Comics International** readers don't feel left out, NetWorks will present the best news, rumours, gossip and fights sifted and gleaned from the thousands of articles posted daily via the net. And it also spares you the dangers of wandering around in the net...

Devil with a blue dress on

Marie Javins, a Marvel editor and colourist, is known for reporting her career on the net as well as expressing her delight for pastries and Warren Ellis. However, after a few jokes went awry, she had been dubbed, tongue-in-cheek, "The Satan of the Net". Ironically enough, after her brief stint editing **What If?!**, with the Marvel editorial staff changes (also first reported by Marie) she gained the **Daredevil** editor post. A few days later, the title's writer, Dan Chichester, posted a net article talking about why he had been kicked off **Daredevil**, citing issue 342 as his last but unsure if his name would stay on the credits that long. After users started posting commiserations, Dan Chichester replied that he'd seen it coming and blamed the hire-and-fire attitude of editors taking over a new title. He added that his replacement would be Marc DeMatteis, who was contacted and assigned to the title before Dan had heard anything about being fired. However, his big grudge was that he hadn't even been told officially about losing his work on the title; in fact the information had been kept from him. Net reaction was not calmed, with DeMatteis being hailed as a great writer but criticised for his disappointing recent Marvel work. Marie Javins has yet to reply, but more reports say that the reason for it is Bobbie Chase's dismissal of Dan Chichester under Marvels' new editorial structure and Marie Javins being on holiday. Dan Chichester also states that popular artist Scott McDaniel has moved to work on DC's **Batman**.

Punch in the mouth

Neil Gaiman announced his dissatisfaction with the marketing department of DC for underprinting the graphic novel **Mr Punch**, written by Gaiman and illustrated by Dave McKean. This has led to allocation of copies, meaning that stores will get fewer than they ordered. The same department has tried to avoid reprinting the book, because of the promise to retailers that Mr Punch *wouldn't* be reprinted. The marketing folk have also discouraged press attention, because people might then look for the book and find they can't buy it — potentially embarrassing for DC. Thankfully, **Mr Punch** is still available in the UK.

Yet another crossover

Mark Waid, DC's latest writing superstar, has let slip that he will be writing the next major DC crossover but has refused to comment any further, despite various tempting letters posted on the net.

Rumour of the month

As the Marvel Editors change their roles and relationships, the lack of an editor-in-chief has led some to speculate — and spread rumours — that Jim Shooter, ex-Marvel EIC and head of the now suspended publisher, Defiant, will take over the line. What a stupid rumour. It just goes to show how rumours are *not* facts waiting to happen.

Caught in the NET

A number of small press titles rely on the net for publicity. This month **Primitives**, which is created by three regulars on the net and published by Spare-Time studios, has been solicited. The net can lead to a number of interesting contacts as small APA-like organisations emerge. **Dirtbag** from Twist and Shout, **Greymatter** from Alffinty, **Bizarre Heroes** from Fiasco, **Avant Guard** from Day One and **Wrax** from Excalibur have all used the net for successful promotion purposes. The net avoids problems such as printing up thousands of leaflets or taking out expensive adverts in American magazines — indeed, just the tap of a key ensures that thousands get to see promotional information instantly.

NET prophet

Last issue's *Major Digressions*, by Peter David, criticised a Marvel press release about the new X-Men crossover. Fabian Niceza replied on the net stating that David knew nothing about the crossover, that the Marvel press release was flawed and David should have given Niceza a ring. Niceza was then criticised by a user called Carlo for being hypocritical, in condemning David's lack of research when Niceza's stories themselves show a similar lack of research. Peter David then replied, stating that he didn't phone Niceza or anyone at the X-offices because the press release directed further enquiries to Gary Guzzo, Marvel's PR liaison — who wouldn't give out any more information. By then it was too late, as the discussion left the X-crossover behind and moved onto Fabian Niceza's writing prowess and of his work on **Psi-Force**, which inevitably led to a debate on another New Universe title, **DP7**, and everybody ended up comfortably agreeing, saying that **DP7** was one of Marvel's best titles ever.

David concluded that it was odd that when he criticised Image press releases, Image creators were incensed, but when the same happened with Marvel, its staff supported him. This time round, the situation has been completely reversed.

Painting blood

Youngblood: Year One, the mini-series **Marvels**-inspired title from Extreme Studios at Image, is set to reveal even more of its derivative sources. Not only will it still be written by **Marvels** writer Kurt Busiek, but the artists and creator of **Youngblood**, Rob Liefeld, has announced that he is going to paint the series. This announcement has delayed the appearance of the book for a year. Kurt Busiek only found out about this change after reading about it on a computer net. What has caused further discussion was (and still is) the ungraspable concept of Rob Liefeld painting and desperate, vain attempts to find any previously published painted work by the artist.

Cutting remarks

A user known to write articles for the American comics consumer magazine, **Wizard**, posted an article on the net with some "cut" remarks by Scott Lobdell, an X-writer, taken from an interview conducted for the "X-Men Turn Thirty" issue published a year ago.

These included the following: "Yeah, I'm taking over **X-Factor**... I'm going to take it away from all of the *Charlie's Angels* crap that Peter David has been doing on the book, make it more interesting." "**Excalibur** has no direction at all, and that's something I'm going to try and find on it while I work on the book. I want to make the book interesting for the first time." With hindsight, seeing how **X-Factor** developed after Peter David and how **Excalibur** was described after Alan Davis left, *NetWorks* leaves the reader to judge whether Scott Lobdell has a full picnic's worth of sandwiches.

Asgard as gold

Ultraverse's GodWheel crossover series is about to have a mystery guest. Well, not too mysterious. It's Thor, and the big mysterious baddie will be Loki. Yes, folks, just after Marvel take over Malibu, there's a crossover. The speed of this has led some to speculate that the buyout was planned far in advance, although it has been pointed out that a quick-fix job must have been done on the stories as the solicitation for **GodWheel** doesn't hint at a crossover. Whatever speculators still exist on the net are gearing up for increased demand...

NET GLOSSARY:

net: abbreviation for the internet, the system by which computers are linked to other computers across the world.

user: someone who uses computers and reads the net.

post: to send an article to a newsgroup or bulletin board, to be read by other interested users. You hope.

netgods: the holy of holies, the great users who have been around since the dawn of time and have gained great respect. Their names are to be mentioned with awe (Tom Galloway, Abhijit Khale, Jim Cowling, Jeff Mason, Gary St Lawrence, DarkMage, Patman...). Heed their words wisely.

flame: a gratuitous nasty post with the aim of belittling the target. While most flames are frowned upon, those done with style gain considerable kudos.

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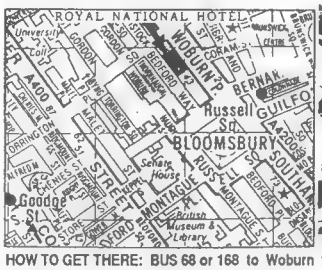

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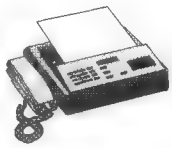

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IN ANSWER to continual requests for details concerning comics publishers, the ***Comics International*** *Publisher's Index covers all major newsstand and direct sale mainstream comics publishers. For information about small press titles, readers are refered to the Announcements section of our classified listings at the end of each issue.*

US PUBLISHERS

While not exhaustive, the following are the major American comics publishers:

■ **ARCHIE COMIC PUBLICATIONS**, 325 Fayette Ave., Mamaroneck, NY 10543 (humour titles) 0101 914 381 5155

■ **AARDVARK-VANAHEIM**, PO Box 1674 Station C, Kitchner, Ontario N2G 4R2 Canada. (Cerebus)

■ **AC COMICS**, PO Box 1216, Longwood, Fl 32752 (adventure & western titles)

■ **BONGO ENTERTAINMENT** 1999 Ave of the Stars, Los Angeles, Ca 90607 (Simpsons-related humour titles) 0101 310 788 1367

■ **CALIBER PRESS**, 621B South Main St., Plymouth, Mich 48170 (b&w adventure titles) 0101 313 455 3599

■ **DARK HORSE COMICS**, 10956 S. E. Main St., Milwaukie, Or 97222 (adventure, licensed & manga) 0101 503 652 8815

■ **DC COMICS**, 1325 Avenue of the Americas, New York, NY 10019 (adventure & licensed, some humour, Vertigo & Paradox Press imprints) 0101 212 636 5400

■ **DISNEY COMICS**, 500 S Buena Vista St, Burbank, Ca 91521 (humour titles) 0101 818 507 5739

■ **DRAWN & QUARTERLY**, 5550 Jeanne Mance St #16, Montreal, Quebec, Canada H2V 4K6 (b&w biog)

■ **FANTAGRAPHIC BOOKS**, 7563 Lake City Way NE, Seattle, Wa 98115 (b&w adventure, biog & Eros adult titles) 0101 206 524 1967

■ **GLADSTONE PUBLISHING**, Box 2079, Prescott, Ariz 86302 (humour, licensed) 0101 602 776 1300

■ **HARVEY COMICS Entertainments**, 100 Wilshire Blvd., Santa Monica, Ca 91401 (humour titles) 0101 310 451 3377

■ **HEAVY METAL**, 584 Broadway, Suite 608, New York, NY 10012 (adult fantasy)

■ **IMAGE COMICS**, 2400 E Katella Ave, Suite 1065, Anaheim, Ca 92806 0101 714 6344644

■ **KITCHEN SINK PRESS**, 320 Riverside Drive, Northampton, Mass 01060 (adventure, humour & licensed, inc Tundra) 0101 413 586 9525

■ **LAST GASP**, 777 Florida, San Francisco, Ca 94110 (underground) 0101 415 824 6636

■ **MALIBU COMICS Entertainment**, 26707 W. Agoura Rd., Calabasas, Ca 91302 (adventure, licensed + Bravura titles) 0101 818 878 7400

■ **MARVEL Entertainment Group**, 387 Park Ave S, New York, NY 10016 (adventure, some humour & licensed) 0101 212 696 0808

■ **MILESTONE MEDIA**, 119 West 23rd St., Suite 409, New York, NY 10011 (adventure titles) 0101 212 522 7150

■ **MIRAGE PUBLICATIONS**, PO Box 486, Northampton, Ma 01061 (humour)

■ **NBM PUBLICATIONS**, 185 Madison Ave, Suite 1502, New York, NY 10016 (adult fantasy graphic novels)

■ **NOW COMICS**, 60 Revere Drive, Northbrook, Ill 60062 (licensed adventure & humour titles) 0101 708 205 2950

■ **REBEL STUDIOS**, 4716 Judy Court, Sacramento, Ca 95841. (adventure b&w titles) 0101 916 443 7629

■ **RIP OFF PRESS**, PO Box 4686, Auburn, Ca 95604 (underground comix)

■ **SLAVE LABOR GRAPHICS**, 979 S. Bascom Ave, San Jose, Ca 95128 (fantasy b&w) 0101 408 279 0451

■ **TEKNO COMIX**, 2255 Glades Road, Suite 237W, Boca Raton, Fl 33431-7383 (s-f/fantasy comics) 0101 407 998 800

■ **TOPPS COMICS**, 254 36th St., Brooklyn, NY 11232 (adventure titles)

■ **VALIANT/VOYAGER Communications**, 275 7th Ave, 14th Floor, New York, NY 10001 (adventure) 0101 212 366 4900

■ **VIZ COMICS**, PO Box 77010, San Francisco, Ca 94107 (translated manga titles)

■ **WaRP GRAPHICS**, 43 Haight Ave, Poughkeepsie, NY 12603 (Elquest titles) 0101 914 473 9277

UK PUBLISHERS

While not exhaustive, the following are the major UK comics and graphic novel publishers:

■ **BOXTREE BOOKS**, 2nd Floor, Broadwall House, 21 Broadwall, London SE1 (licensed graphic novels) 071 928 9696

■ **DC THOMSON**, Albert Square, Dundee DD1 9QJ (humour titles)

■ **DEADLINE Publications**, 36 Leroy Street, London SE1 4SR (**Deadline** anthology) 071 232 2840

■ **FANNY**, 10 Acklam Road, London W10 5QZ (womens comics) 081 969 2945

■ **FLEETWAY EDITIONS**, 25-31 Tavistock Place, London WC1H 9SU (adventure, humour, licensed) 071 344 6400

■ **JOHN BROWN PUBLISHING**, The Boathouse, Crabtree Lane, Fulham, London SW6 (Viz) 071 381 6007

■ **KNOCKABOUT COMICS**, 10 Acklam Rd, London W10 5QZ (humour & underground comix, graphic novels) 081 969 2945

■ **MANDARIN BOOKS**, Reed Consumer Books, Michelin House, 81 Fulham Road, London SW3 (licensed grahic novels) 071 581 9393

■ **MANGA PUBLISHING**, 40 St Peter's Rd, London W6 9BD (licensed titles) 081 748 9000

■ **MARVEL COMICS (UK)**, Arundel House, 13-15 Arundel Street, London WC2R 3DX (humour, adventure, licensed) 071 497 2121

■ **THE REDAN COMPANY**, Appleton House, 139 King Street, London W6 9JG (pre-school humour & cartoon collection) 081 563 1563

■ **SAVOY BOOKS**, 279 Deansgate, Manchester M3 4EW (adult fantasy titles) 061 833 2664

■ **TITAN BOOKS**, 42-44 Dolben Street, London SE1 OUP (licensed graphic novels) 071 620 0200

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All prices of US titles listed are in dollars. Where dollar and sterling prices (ie $1.50/£1) is stated, UK price is not the air-freighted import price, but instead denotes that the title will be nationally distributed approximately ten weeks later at a lower-than-airfreight price. Import prices are usually converted at a rate of $1.00 = 80p.

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Key to abbreviations used:
1 & 2 + 3 = Writer & penciller + inker
sqbd = perfect bound; squared spine; without staples
b&w = black & white content
pc = part-colour content
hbk = hardback (book) edition
tpbk = trade paperback, squarebound, comic size
Xpg = number of interior pages
V = violence; N = nudity; S = sex

All comics are 32 page colour titles unless stated otherwise

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Hermes vs The Eyeball Kid 2 (of 3; Campbell) The battle of the century rages on and, finally, there can only be one victor. Mature readers. b&w $2.95
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SHIPPING JANUARY 17TH

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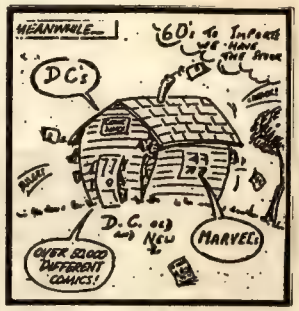
THE COMIC SHACK



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Legion of Super-Heroes 66 (Waid + McCraw & Moder + Boyd) A young upstart from Daxam is recruited into the Legion. $1.95
Mob Fire 4 (Ushaw & Pleece) The Bocor stays one step ahead of Jack Kellor. Mature readers. $2.50
Primal Force 5 (Seagle & Hooper + Kaalberg) The team travel to Australia to do battle with a quartet of legendary demons. $1.95
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Shade, the Changing Man 57 (Vertigo; Milligan & Buckingham + Bryant) Shade's son, George, is growing at a tremendous rate, and finding it very difficult to re-adjust. Mature readers. $1.95
The Spectre 27 (Ostrander & Mandrake) Azmodus returns for revenge. $1.95
Star Trek 69 (Weistein & Ketchum + Starr) The Klingons are poised to enter into a new, expansionist phase. $1.95
Superboy 13 (K Kesel & Grummett + Davis) Superboy teams up with the remnants of the old Suicide Squad to take on the Silicon Dragons. $1.50
NEW **Superman: Kal** (Gibbons & Garcia-Lopez) What if Superman had crash-landed in medieval England? $5.95
Superman: The Man of Steel 42 (L Simonson & Bogdanove + Janke) More revelations about Perry's attempt to adopt Keith. $1.50
Wonder Woman 95 (Loebs & Deodato Jr) While Diana takes on some of her worst enemies, her stand-in finds that espousing Amazonian ideals has hilarious results. 1.50

SHIPPING JANUARY 24TH

NEW **Absolute Vertigo** (various) Previews. 0.99
Azrael 2 (O'Neil & Kitson + Pascoe) Guest-stars Batman, as Valley struggles to counter the effects of the System. $1.95
Batman: Shadow of the Bat 36 (Grant & Kitson) Black Canary is on the trail of a killer — but Batman is on the trail of the same man, and he doesn't want company. 1.95
NEW **Batman: Mitefall** (Grant & O'Neill) Batmite and Bob Overdog fight to the bitter end against Bane-Mite. 48pg $4.95
Black Lightning 2 (Isabella & Newell) BL's one-man war on crime comes to an abrupt halt. $1.95
The Demon 56 (Ennis & McCrea) Etrigan begins a covert operation behind enemy lines. $1.95
Green Lantern 60 (Marz & Banks + Tanghal) Kyle gets his revenge on Major Force — with a little help from Guy Gardner. $1.50
NEW **Jonah Hex: Riders of the Worm & Such 1** (Vertigo; Lansdale & Truman) Hex rides into a bizarre setup with Oscar Wilde and a band of all-singing, all-dancing cowboys. Mature readers. ... $2.95
Hawkman 18 (Seagle & Ellis + Pepoy) Hawkman discovers that a killer he thought was dead is currently making himself busy in Wisconsin. $1.95
Hellblazer 87 (Vertigo; Campbell & Phillips) Constantine's plane crash-lands in Australia, and he and his travelling companions encounter an Aboriginal shaman. Mature readers. $1.95
Icon 23 (Milestone; Bright + Gustovich) Icon's sidekick, the heavily pregnant Rocket trains her stand-in. $1.75
Justice League America 97 (Jones & Green + Pepoy) Max Lord's death has serious repercussions for the Justice League. $1.50
Moonshadow 7 (DeMatteis & Muth) Reprinting the 1985 Epic series in 12 instalments. $1.95
The New Titans 119 (Wolfman & Rosado + Champagne) The Brotherhood of evil gathers for a final assault on the Titans. $1.95
Shadows Fall 5 (Rieber & Van Fleet) The shadow goes berserk in a hospital while trying to find its former host. Mature readers. $2.95
Starman 5 (Robinson & Harris) Jack Knight has to fight his brother, David, the last holder of the Starman mantle — who's now dead.$1.95
Superman 98 (Jurgens & Breeding) Superman discovers the source of the Toyman's madness. $1.50
Xombi 10 (Rozum & Birch) Manuella Dexterity is avenged for the death of her brother. $1.75

SHIPPING JANUARY 31ST

Adventures of Superman 521 (K Kesel & Immonen + Marzan) Thornn returns, in time to help Superman and the Riot Grrrls. .. $1.50
Animal Man 81 (Vertigo; Prosser & Harper + Minor) Animal Man floats in the Red as a UFO lands in Northern California, mutilating a giraffe. Mature readers. $1.95
Batman: Legends of the Dark Knight 69 (Grant & Zeck) Batman goes undercover in Blackgate Prison to unravel the clues to a series of bizarre murders. $1.95
NEW **Batman: Gotham Nights II #1** (Ostrander & Mitchell + Giordano) Sequel to **Gotham Nights**, featuring members from support casts in the Batman titles. $1.95
Blood Syndicate 24 (Milestone; Velez Jr & Chris X & Quijano) The team is disintegrating. $1.75
Detective Comics 683 (Dixon & Nolan + Hanna) Featuring the return of the Penguin — in a legal venture. $1.50
Bob, the Galactic Bum 2 (Grant & Wagner + Ezquerra) The adventures of an intersteller drifter and his sidekick. Featuring a guest appearance by main man Lobo, along with Stealthdog. $1.95
Fate 5 (S Grant + Kaminski & Williams + Lanning) Fate must face an enclave of supernatural heroes including the Phantom Stranger, Dr Occult and Felix Faust. . $1.95
Gunfire 10 (Wein & Benes + Garvey) Gunfire arrives in Hong Kong to rescue Ben. . $1.95
Judge Dredd: Legends of the Law 4 (Wagner + Grant & Anderson + Palmiotti) Dredd and Anderson battle a creature created by Doctor Bliss. $1.95
Justice League Task Force 21 (Priest & Velluto + Allbrecht) J'onn J'onnz sets out his own agenda — which may not include some existing members of the team. $1.50
La Pacifica 3 (of 3; Paradox Press; Rose + Poe & Ozkan) A hotelier becomes embroiled in the most bizarre series of killings. Mature readers. $4.95
Legionnaires 23 (Peyer & Moy + Boyd) The Legionnaires face their greatest challenge — a Saturday night with nothing to do. ... $1.50
Outsiders 16 (Barr & Pelletier + Campanella) Both teams are threatened by Kobra. . $1.95
NEW **The Power of Shazam 1** (Ordway & Krause + Manley) Captain Marvel returns in his own, ongoing series. $1.50
The Ray 10 (Priest & Porter + Jones) Trapped in the year 1940, Ray searches for a way to recreate his father's origin. $1.95
R.E.B.E.L.S. '94 #5 (Peyer & Aucoin) The rebel team infiltrates L.E.G.I.O.N headquarters and sabotages vital equipment. $1.95
Sandman 68 (Gaiman & Hempel) The penultimate chapter of *The Kindly Ones*$1.95
Shadow Cabinet 10 (Milestone; Wayne & Leon) A new Shadow Cabinet manifests itself. $1.75
Star Trek: The Next Generation 69 (Friedman & Skelton) Riker discovers that there is a killer among his friends. $1.95
Steel 13 (L Simonson & Batista + Faber) Steel and Maxima form an uneasy alliance. $1.50
Swamp Thing 152 (Vertigo; Millar & Hester + DeMulder) Swamp Thing enters the first in a series of fictional worlds created by the enigmatic Anna. Mature readers. $1.95
Xenobrood 5 (of 7; Moench & Hunter + Lowe) The Vimians — the race that created the Xenos — returns to Earth. $1.50

SHIPPING FEBRUARY 7TH

Action Comics 708 (Michelinie & Guice + Rodier) Mr Miracle and Superman are caught in another bizarre Deathtrap creation. $1.50
Anima 12 (Witcover + Hand & Gallant + Blyberg) Hawkman drops in to lend a hand in the hoe-down with Shrike. $1.95
Aquaman 7 (David & Egeland + Schum) Aquaman confronts The Deep Six with Dolphin's life at stake. Aquaman's son calls to pay his respects. $1.50
Batman Adventures 30 (Puckett & Parobeck) Based on the animated TV series. ... $1.50
Babylon 5 #3 (Moretti & Garzon + Leigh) Series based on the SF-TV series (shown on Channel 4). $1.95
Books of Magic 11 (Vertigo; Rieber & Gross + Amaro) Tim discovers the extent of his powers. Mature readers. $1.95
Brooklyn Dreams 3 (of 4; Paradox Press; DeMatteis & Barr) One man's life reflected in his dreams. Mature readers. 96pg ... $4.95
Catwoman 19 (Dixon & Balent) After crash-landing in the Amazon, Catwoman has most of her clothes torn off in diverse scenarios.$1.50
The Darkstars 29 (Friedman & Collins + Branch) Rematch between Darkstars and the alien syndicate with their Crimelord. .. $1.95
Damage 11 (Joyner & Marimon + Hillsman) Damage begins to lose control of his super powers. $1.95
Deathwish 4 (of 4; Blaustein & Williams + Palmiotti) Adventures of a transvestite killer and an unstable hero. Final issue. ... $1.75
NEW **Ghostdancing 1** (Delano & Case) Twenty-five years ago the Love Generation tried to change the world and failed. Now, it's making another move for supremacy, with the aid of a new love drug. Mature readers. $1.95
Green Arrow 95 (Dixon & Aparo) GA is kid-napped by the mysterious Camourage. $1.95
Guy Gardner: Warrior 29 (Smith & Jimenez + Davis) Gardner opens his new bar, and Lobo drops in for quiet drink. $2.95
The Invisibles 7 (Morrison & Thompson) Ragged Robin is on the verge of discovering the Knights Templar's lost secret. Mature readers. $1.95
Kobalt 10 (Milestone; Rozum & Battle) Vengeance is wreaked on the killer of 17 children. $1.75
Lobo 14 (Grant & Semeiks) Lobo is on the trail of El Bastarde, but somehow his target is always one step ahead of him. $1.95
Looney Tunes 12 (Enyart + Koth & Wildman + various) Warner Bros' animated series. $1.50
Manhunter 5 (Grant & Giarrano) Chase Lawler is drawn onto the trail of the mysterious Skinwalker. $1.95
Robin 15 (Dixon & Grummett + Kryssing) Tim's relationship with Ariana becomes complex. $1.50
Star Trek: The Next Generation — Shadowheart 4 (Friedman & Erwin + Barnett) Four-issue series centred on Lieutenant Worf's trials and tribulations. $1.95
Showcase '95 #3 (Kesel & various) Eradicator features in a leading storyline. $2.50
Static 210 (Milestone; Velez & Wilfred + Quijano) Static manages to get to grips with the Blood Syndicate. $1.75

EC COMICS

Shock Suspenstories 11 Featuring stories by Davis, Wood, Kurtzman & Evans. $2.00
Tales From the Crypt 11 (anthology) Stories by Kamen, Ingels, Davis and Craig. .. $2.00
Weird Science 11 (anthology) Featuring stories by Feldstein, Kamen, Orlando and Wood. $2.00

EVENT COMICS

Ash 2 (Quesada & Palmiotti) Ash battles the insanely evil creature, Theresa, from Flatbush. $2.50

FANTAGRAPHICS

The Cereal Killings 7 (Sturm) Schmedly has been badly burned and is now recovering in hospital. Mature readers. $2.75
NEW **Love's Not a Three Dollar Fare** (LaBan) Collection of LaBan's early pre-**Cud** days. Mature readers. $12.95
Hate 17 (Bagge & Blanchard) Buddy and Jay take the pipe-dream line to Seattle. Mature readers. $2.95
Omaha the Cat Dancer 5 (Waller & Worley) Omaha is offered a role in a film. Mature readers. $2.75
NEW **Prick Comix** (Brennan) Featuring work by the cartoonist. Mature readers. $2.95
Zippy Quarterly 9 (Griffith) Collection of four of Zippy's best adventures. $3.50

HARRIS COMICS

NEW **Chains of Chaos — Link Three** (Sniegoski & Caesar + Weems) A rip in reality allows dark god Chaos the opportunity to conquer an entire galaxy — if Vampirella and The Rook allow it. ... $2.95
Vengeance of Vampirella 10 (Sniegoski & Perrin) Vampirella and Bishop battle in an attempt to save Van Helsing. $2.95

IMAGE COMICS

NEW **Angela 2** (Gaiman & Capullo) Spawn is Angela's only hope of defending herself in court. $2.25
Backlash 4 (Ruffner & Mariotte + Booth) Wetworks guest star. $2.50
Badrock & Company 5 (Fleming & Nauck + Stucker) Badrock invokes Grifter's help in order to rescue his mother. $2.50
Cyberforce Origins Special: Stryker (Silvestri & Queen) One-shot story telling of the commander's origin. $2.50
Bloodstrike 18 (Napton & Alstaetter) Bloodstrike and the Experts are joined by Link in a race against the clock. $2.50
Cyberforce Universe Sourcebook 2 (various) More facts about the Cyberforce universe1.95
Brigade 16 (Wolfman & Winn + Alquiza) Roman speeds towards the Gathering but is intercepted by Crypt. $2.50
NEW **Extreme Sacrifice Prelude** (Liefeld & Platt) Precursor to the end of the Extreme Universe. $2.50
NEW **Grifter: One Shot #1** (Seagle & Norton) The heroes from WildC.A.T.s in a solo story. $1.95
Extreme Sacrifice Epilogue (Liefeld & Platt) Who will live, who will die — and who will care? $2.50
Deadly Duo 3 (Larsen & Smith + Elliot) Introducing The Hookers, from Atlantis. $2.50
Freak Force 13 (Larsen & Bridges) Freak Force is witness to the death of one of the founding members of the Liberty League. A member of the Freak Force quits. $2.50
Groo 2 (Aragones w/Evanier) Groo comes across a village full of ugly women. .. $1.95
The Legend of Supreme 2 (Giffen & Fleming & Johnson + Panosian) The US government takes steps to quell the threat posed by Supreme, should he ever turn rogue. . $2.50
Maxx 13 (Kieth w/Loebs) Julie continues with her adventures in San Francisco. $1.95
Pitt 8 (Keown w/Hotton) Pitt tracks Timmy into Canada's frozen wasteland. $1.95
Newmen 10 (Stephenson & Nauck) Just after the birth of Dash's baby Crypt ambushes the team. $2.50
Prophet 10 (Liefeld & Platt + Napton) Prophet arrives to confront Crypt. $2.50
Savage Dragon 17 (Larsen) Richard Richards starts a campaign against ol' Finhead. $2.50

AN IMPORTANT MESSAGE FROM
SKINNY MELINK

Over the years, we at Skinny Melink's have noticed that our customers have been buying fewer and fewer back issues. This has been due to the proliferation of high priced new product, as well as the artificially inflated prices of most back issues — it seems people just can't afford to buy them any more. We at Skinny Melink's aim to change that. We believe that if a comic had a normal or high print run, was readily available in this country, and has nothing otherwise unique or unusual about it, then there's no reason why it should cost a lot of money. Therefore, at Skinny Melink's you'll find virtually our entire back issue section of over 30,000 comics, priced at only...

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Shadowhawk 16 (Valentino + Sowd) Supreme drops by with the sole purpose of beating up Shadowhawk. $2.50
Spawn 28 (McFarlane & Capullo) The returned from death Spawn confronts his now-remarried wife. $1.95
Shaman's Tears 5 (Grell) Brand has beaten Bar Sinister and taken on the role of Stalking Wolf. $1.95
Supreme 23 (Liefeld & Nocon) Supreme confronts the might of Crypt, as the villain attempts to steal the legendary hammer of thunder god Thor. $2.50
NEW **Warblade: Endangered Species 1** (Seagle & Clark) Ripclaw and Warblade in a team- rather than tear-up.$2.95
Team 7 #4 (Dixon & Weisenfeld + Scott) This concluding issue of the series finds the Team betrayed from all quarters. $2.50
Team Youngblood 17 (Extreme Studios) Have the heroes arrived too late to save Youngblood? $2.50
Wetworks 5 (Portacio) Dissent in the ranks of the Vampire Nation as it splits into two factions. $2.50
WildC.A.T.s Adventures 4 (Mariotte & Templeton) Adaptation of the animated TV series. $1.95
WildC.A.T.s Adventures Sourcebook (various) Adaptation of the animated TV series. $1.95
WildC.A.T.s 17 (Robinson & Charest) A Cabal assassin targets the WildC.A.T.s. $1.95
Youngblood: Strikefile 11 (various) Prelude to *Extreme Sacrifice*. $2.50

KITCHEN SINK

Flesh Crawlers 2 (Rainey & Dubisch) Story of the parasitic aliens that have infiltrated human society for 20 years. $2.50
NEW **Madman Adventures Collection** (Allred) Reprints first appearance of the eccentric superhero. 96pg ... $14.95
NEW **Welcome to the Zone** (Chelsea) A combination of surreal humour and bohemian squalor. 96pg b&w ... $9.95

MALIBU

NEW **'Breed II: The Book of Revelation 3** (of 6; Bravura; Starlin) Stoner battles a real demon. . $2.95
NEW **Nocturnals 1** (Bravura; Brereton) Introducing Lord Horror and his band of solicitous monsters. $2.95
The Man Called A*X 3 (of 5; Bravura; Wolfman & McManus) A*X is accused of murder. $2.95
Strikeback! 4 (Peterson & Maguire) Action with Rascal and his band of peculiar superheroes. $2.95
NEW **Mortal Kombat: US Special Forces 1** (Marshall & Chansamone) Sequel title, based on the video game. $3.50
Battletech: Fallout 2 (Mann & Eldred + Snider) Series based on the virtual reality game. $2.95
NEW **Star Trek: Deep Space Nine 0: Terok Nor** (Altman & Goring) Fully painted *Star Trek* adventure painted by Trevor Goring. $2.95
NEW **Official Star Trek: Voyager Premiere Episode Adaptation A & B** (Barr & Davis) Two-part adaptation of the first of a new *Star Trek* television series.$2.50
Firearm 17 (Ultraverse; Robinson & O'Connell) The *Rafferty Saga* continues, as Swan meets Elvis Presley. $1.95
NEW **Godwheel 0-3** (Ultraverse; various) Four weekly-shipping comics, with stand-alone Ultraverse stories guest-starring Thor. $1.95
Ripfire 0 (Robertson) Reprinting the hero's first appearance from **Ultraverse Premiere**. $2.50
The Night Man 16/Ultraverse Premiere 11 (Ultraverse; Englehart & various) Night Man tangles with a new villainess, Bloodyfly. $3.50
NEW **Ultraverse Double Feature 1** (various) Series spotlighting two Ultraverse heroes in each issue. $3.95
Prototype 17 (Ultraverse; Strazewski & Rose) The Techuza get a new chief executive officer — Stanley Leland. $1.95
The Squad 0-C (Hudnall & Benefiel) Continuing the early adventures of Hardcase's first super-team. $2.25
The Strangers 20 (Ultraverse; Englehart & Abrams) Another team member is killed and the Strangers ask an enemy for help. . $1.95
Ultraforce 5 (Jones & Perez + Vey) Hardcase leads a desperate mission against Atalon's island. $1.95

MARVEL COMICS

Amazing Spider-Man 399 (DeMatteis & Bagley + Mahlstedt) Spider-Man and the Scarlet Spider team up against the new, improved Jackal. $1.50
Aladdin 6 (Nordling & Reguard) Based on the Disney movie. $1.75
Avengers 384 (Harras & Deodato + Palmer) Hercules battles a villain he can't defeat — his stepmother. $1.50
Blackwulf 10 (Herdling & Medina + Anderson) Final issue of the ill-fated series. $1.50
Barbie 51 (Trusiani & DeCesare) Modelling adventures with Ken and the girls. ... $1.50
Bishop 4 (of 4; Ostrander & Pacheco + Smith) The time-displaced X-Man hero battles Mountjoy. $2.95
Blade 9 (Kavanagh & Wheatley + Moncuse) Bible John struggles for his life in an intensive care unit, aware that he may be the only hope for Blade. $1.95
Beavis & Butt-Head 13 (Lackey & Parker) Series based on the animation series. $1.95
Barbie Fashion 51 (Slate & Cool) Plastic trends. $1.50
Beauty and the Beast 7 (Slate & Quartieri) Adapted from the Disney movie. $1.50
Blaze 8 (Hama & Martinez + LaRosa) X-Men villain Arcade is back, and Blaze can't cope with him on his own. $1.95
NEW **X-Man 1** (Loeb & Churchill) *After Xavier:* Nathan (Cable) has escaped from the clone-banks and plans revenge on Mr Sinister. $1.95
Captain America 437 (Gruenwald & Hoover + Bulanadi) Cap lies in a coma and Tony Stark and Hank Pym are his last hope. Perhaps a suit of armour for the US icon? $1.50
NEW **Captain America Collectors' Preview** (various) What to expect from the new-look Captain America. .. $1.95
Conan Classics 10 Reprints Thomas & Smith's **Conan the Barbarian** 10 .... $1.50
ClanDestine 6 (Davis & Davis + Farmer) Spider-Man makes a guest appearance as the two Destine kids decide that America needs more super-heroes. $2.50
Conan the Adventurer 10 (Thomas & Kayanan) Conan faces another Hyperborean confrontation. $1.50
Conan Saga 96 (Thomas & Buscema + Chan) b&w reprints $2.25
Daredevil 338 (Wright & Grindberg) Daredevil's friends become the target of some vicious attacks. $1.50
Darkhawk 49 (Fingeroth & Smith) Penultimate issue, in which the Mahari seeks revenge on Darkhawk. $1.50
Disney Afternoon 5 (various) Based on the US animated TV series $1.50
Doom 2099 #27 (Ellis & Broderick + Nyberg) Writer Ellis takes the series in a new direction. $1.50
Dr Strange 75 (Quinn & Yeowell) The new Sorceror, Supreme, stands revealed. . $3.50
NEW **X-Calibre 1** (Ellis & Lashley + Wegryzyn) *After Xavier:* Nightcrawler searches for a woman who holds the key to the present. $1.95
NEW **Elektra: Root of Evil 1** (Chichester & McDaniel) New mini for the Miller-created assassin. .. $2.95
Fantastic Force 4 (Brevoort + Kanterovich & Bastianoni + Cabrera) Huntara crosses swords with Dreadface. $1.75
Fantastic Four 398 (DeFalco & Ryan + Bulanadi) The FF journey into space to see what has captivated the Watcher. $2.50

COMIC MART

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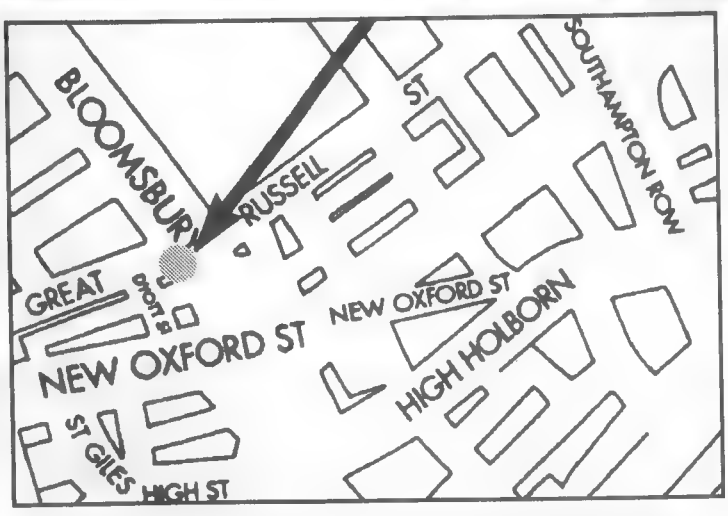

SUNDAY
11th December
23rd July, 1995
10th September

For table bookings, telephone:
071 250 3081

Fantastic Four Unlimited 9 (Thomas & Trimpe) Guest-stars Ant-Man and Thor. $3.95
Force Works 8 (Abnett + Lanning & Calafiore + Garcia) The Force Works heads to Australia and meets new hero Dreamguard. . . . $1.50
Gargoyles 2 (Pasko & Cooner) Adaptation of the new Disney TV series. $2.50
Ghost Rider 59 (Mackie & Larroca) The Abomination, rapidly switching his villainous tendencies, befriends both Ghost Rider and Danny. $1.95
Guardians of the Galaxy 58 (Gallagher & West + Montano) The return of the alternate reality Surfer provides Starhawk with some questions. $1.50
NEW **The Mutants: Generation NeXt 1** (Lobdell & Bachalo) *After Xavier:* Collosus and Kitty Pryde train a new team of freedom fighters. $1.95
Ghost Rider 2099 #11 (Kaminski & Hotz) The Bloodsport Society are hot on the Rider's heels. $1.50
Hulk 2099 #4 (Jones & Davis + Ivy) No information available from the publisher.$1.50
Incredible Hulk 427 (David & Sharp) The Man-Thing returns, just as the Hulk is settling down in his new life. $1.50
Iron Man 314 (Kaminski & Morgan + Mitchell) Introducing a major new opponent for Tony Stark. $1.50
The Little Mermaid 6 (Robbins & Wilshire + Hunt) Based on animated Disney film. $1.50
Marvel Action Hour 5 featuring The Fantastic Four (Cavalieri & Alcatena) Based on the animated TV series. $2.95/1.50
Marvel Comics Presents 175 (anthology) Featuring: *Vengeance* (Cooper & Jones); *The Lunatics* (Giffen & Nowlan); *Steel Raven* (Lightle); *New Genix* (Lightle) $1.75
NEW **Marvel: Portrait of the Universe 1** (of 4; various) Text series with fully painted artwork. $2.95
Morbius 31 (Trusiani & Gilmore) Morbius is connected to a body in the local morgue. 1.95
Marvel Action Hour featuring Iron Man 5 (Fein & Williams) Based on the animated television series. $1.50
Marvel Superheroes Megazine 6 (Byrne & Miller) Reprints of John Byrne and Frank Miller-originated stories. $2.95
Namor 60 (Herdling & Isherwood) Namor and Andromeda fight Blood Axe and Blood Wraith. $1.50
Nightmare 4 (Nocenti & Bennett) Nightmare confronts Exile and tries to win back Roxanne's love. $1.95
Night Thrasher 20 (Busiek & ?) Thrash and Rage have a big arguement, which results in Rage going on a dedicated anti-crime rampage. $1.95
Nova 15 (Marrinan w/Stegbauer) The countdown to Deathstorm continues as Nova is kidnapped by the Xandarian Starcorp. $1.95
New Warriors 57 (Skolnick & ?) The Warriors are joined by Namor as they try to find Nita, who has unintentionally joined forces with a villain. $1.50
Nightwatch 12 (Kavanagh & Burdine + Florimonte) The secret history of the team is revealed in this final issue. $1.50
Official Index to the Avengers 6 (of 6; various) Complete checklist of all **Avengers** issues. $1.95
Punisher War Zone 37 (Dixon & Texeira) The story of the Punisher's dog, Max. $1.95
Punisher Year One 4 (Abnett + Lanning & Eaglesham) The history of the Punisher revealed. $2.50
Phantom 2 (of 3; DeVries & Lumsden) The Ghost that walks returns. $2.95
Punisher 2099 #26 (Mills + Skinner & Coleby) The Punisher has a final showdown with the Techno-Shaman. $1.50
Punisher War Journal 76 (Grant & Haynes) The Punish-her blows her cover and enrages the local authorities. $1.95
Punisher 100 (Dixon & Whigham) The Punisher's past catches up with him and he has a suicidally inclined breakdown. . . $1.50
Ravage 2099 #28 (Mills + Skinner & Bennett) Ravage has another confrontation with Hela, the goddess of death. $1.50
Ren & Stimpy 29 (Slott & Kazaleh) Derived from Nickelodeon's animated TV series.$1.95
NEW **Richie Rich** (DeCesare & Colon) Strip adaptation of the new US feature film. $2.95
Rocko's Modern Life 10 (Lewandowski + Auck & Lazellari + Fields) Ongoing TV series adaptation. $1.95
Rogue 3 (of 4; Mackie & Wieringo) Rogue's early life is examined, as is her relationship with Gambit. $2.95
Sabretooth Classics 11 (Nocenti & Buscema) reprints **Daredevil #238**. $1.50
Savage Sword of Conan 240 (Thomas & Docherty) Sword and sorcery tales. . . $2.25
Spectacular Spider-Man 221 (DeFalco & Buscema) The Jackal reveals his real identity to one of the Spider men. $1.50
Secret Defenders 25 (Brevoort + Kanterovich & Wylie + Bair) The Defenders unite with the original team in this final issue of the series.$1.95
Silver Sable 34 (Wright & Purcell) Sable makes more important decisions in this penultimate chapter of the series. $1.50
Spider-Man: The Power of Terror 3 (Wright & Robertson) Spidey and Deathlok team up to deal with cybernetics and the Spidey villain, Silvermane. $1.95
Silver Surfer 102 (Marz & Phillips) The Surfer starts to make demands of Galactus — the very last thing he wants to do. $1.50
Spider-Man: The Clone Journals (various) Background details about the return of the carbon-copy Peter Parker. $1.95
Spider-Man Adventures 4 (Yomtov & Saviuk) Based on the animated TV series.$2.95/$1.50
Spider-Man Megazine 6 (various) Reprints of some of the best Spider-Man stories ever told. $2.95
Spider-Man 2099 #29 (David & St. Pierre) Spider-Man finds himself forced to fight the Foragers in the city of Nightshade. . . . $1.50
Spider-Man: Friends & Enemies 3 (of 4; Fingeroth & Lim) Spider-Man teams up with Darkhawk, Speedball and Nova to battle a new team called The Metahumes. $1.75
Spider-Man 56 (Mackie & Lyle) Is that really Gwen Stacy in one of the clone vats? $1.95
NEW **Spider-Man: Funeral for an Octopus 1** (Brevoort & Johnson) The aftermath of the death of major villain Dr Octopus. $1.50
Thunderstrike 18 (DeFalco & Frenz + Milgrom) Bloodaxe and Thunderstrike team up to battle a planet-eating villain. $1.50
Thor 484 (Thomas & Wyman) Thor and his team of gods move to the States and help Iron Man in a desperate battle. $1.50
The Mutants: Amazing X-Men 1 (Nicieza & Kubert) *After Xavier:* Magneto leads his team of X-Men into battle. . . . . $1.50/$1.95
Ultra X-Men Collection 4 (of 5) Reprints the Fleer trading-card set illustrations. . . . $2.95
Venom: Separation Anxiety 4 (of 4; Mackie & Randall + DeLaRosa) Venom is reunited with his human host. $2.95
Warlock and the Infinity Watch 38 (Arcudi & Oliffe) After chasing a massively powerful adversary halfway across the galaxy, the Infinity Watch discover that he is but a menial for an omnipotent overlord. $1.95
What If? 71 (Edgington & ?) What If torld he Hulk had been created during World War Two? $1.50
War Machine 12 (Kaminski & Chlystek) Rhodes discovers that his parents are racists. $1.50
Web of Spider-Man 121 (Kavanagh & Butler + Emberlin) Spider-Man's clone answers the call from the Jackal, but Peter stays with his pregant wife. $1.50
NEW **Weapon X 1** (Hama & Kubert + Farmer) *After Xavier:* Wolverine and his wife, Phoenix, are on the loose and asking questions. $1.95
NEW **Factor-X 1** (Moore & Epting & Milgrom) *After Xavier:* Scott Summers betrays his father, Mr Sinister.$1.95
NEW **X-Men Adventures Season III #1** (Macchio & Herbert & Adams) First of another Fox TV adaptation . . $1.50
NEW **X-Men Chronicles 1** (various) How Magneto formed the X-Men in the wake of Xavier's death. $3.95
X-Men: The Early Years 11 (Lee & Kirby) Reprinting **Uncanny X-Men 11**. $1.50
NEW **The Mutants: The Astonishing X-Men 1** (Lobdell & ?) *After Xavier:* The death of Professor Xavier changes the past forever. $1.95
X-Men 2099 #18 (Moore & Lim) The mystery of Halloween Jack deepens, and Xi'an is missing. $1.50
NEW **Gambit & The X-Ternals 1** (Nicieza & Daniel) *After Xavier:* Gambit and Lila Cheney embark on a most daring jewel heist. $1.95
X-Men Classic 105 (Claremont & Leonardi + Portacio) Reprinting the story of the birth of Cable. $1.95

MAXIMUM COMIC PRESS

NEW **Black Flag 1** (Fraga) Former Image title featuring the adventures of the bizarre mercenary. . $2.50
Warchild 2 (Liefeld & Yaep) Ongoing fantasy series from Rob Liefeld. $2.50

MILLENNIUM

Anne Rice's The Witching Hour 7 (Rice + Collins & various) Continuing the adaptation of Rice's book. $2.50
Asylum: The Beginning (Collins & Higgins + Bergin) The story of the ugly fortress, home to a bunch of depraved psychopaths. . . . $2.95
Wicked 2 (Shaw) Featuring the adventures of a mild-mannered librarian possessed by a warrior woman's spirit. $2.95

MIRAGE STUDIOS

Teenage Mutant Ninja Turtles Vol 2 #10 (Lawson & Talbot + Vincent) Mr Braunze's knowledge about the Turtles is too extensive to be purely coincidental. 2.75

SLAVE LABOR GRAPHICS

Action Girl Comics 2 (various) Anthology featuring the work of leading female cartoonists. $2.50
Detroit! Murder City Comix 6 (Myers) Stories about native Detroiters. $2.95
Dr Radium: Man of Science 5 (Saavedra) More off-the-wall adventures. b&w . . . $2.95
NEW **Mr Night 1** (Dakin & Elliott) New horror series. $2.95

TEKNO-COMIX

Mr Hero, the Newmatic Man 3 (Vance & Slampyak + McLeod) Mr Hero decides that he's going to upgrade his armour. . . . $1.95
Lost Universe 2 (Watt-Evans & Callahan) A group of explorers travel to the far reaches of the galaxy to discover the secrets of the Universe's oldest inhabitants. $1.95
The Primortals 3 (Watt-Evans & Eaton + Barreiro) Zeerus instigates a rebellion in his fleet. $1.95

TOPPS COMICS

Duckman 2 (Petrucha & Fields) Based on the MTV series. $2.50
Duckman: The Mob Frog Saga 3 (Petrucha & Lynch) Adaptn of the animated series. $2.50
Mary Shelley's Frankenstein 4 (of 4; Thomas & Kayanan + Magyar) Final issue of the series based on Francis Ford Coppola's film. $2.95
Star Wars Galaxy Magazine 2 (various) Everything you wanted to know about *Star Wars*. $3.95
NEW **Exosquad 1** (Wein & Staton + Anderson) Adaptation of the animated series. $2.50
NEW **The X-Files 1** (Petrucha & Adlard) Series adapting the cult TV drama. $2.50

VALIANT

Armorines 11 (Gonzales & Calafiore) The team faces a crisis of confidence during its Cuban mission. $2.25
Bloodshot 27 (Van Hook & Chen + Giordano) Bloodshot discovers that his creation was an unfinished experiment... . . . . $2.25
NEW **Captain Johner & The Aliens 1 & 2** Reprints the backup stories from Gold Key **Magnus** comics. $2.95
Eternal Warrior 33 (Ostrander & Halsted) Gilad does battle with an ancient warrior who has been killing his friends. $2.25
Geomancer 7 (Fontenot) Geomancer travels to Nevada, and meets up with Turok. $2.25
Harbinger 40 (VanHook & Ross) The kids are on their own and they have to start learning some survival techniques. $2.50
H.A.R.D.Corps 29 (Baron & Calimee) The New Guard are a formidable opponent for the Corps — perhaps too formidable. . . . $2.25
Magnus, Robot Fighter 47 (DeVries & Walker + Mayo) A detailed account of the purge of the robots in 4004. . . . . $2.25
Ninjak 15 (Abnett & Lanning & Currie) WEBNET set the White Wolf on Ninjak. $2.50
Psi-Lords 9 (Bedard & Leeke + Giordano) The Psi-Lords discover a ship linked to the 20th-century Harbinger kids. $2.25
Rai 32 (Schiller & Royle) Rai finds out that his blood has been infected with nanites. . $2.25
Second Life of Doctor Mirage 18 (Perham & Ensign + Branch) Mirage fights with the immensely powerful creature, Deathsmith, who has kidnapped his wife. $2.50
Secret Weapons 20 (Berdinka & Edwards) Bloodshot joins Secret Weapons. But is it for the members' benefit, or is he simply planning to kill them? $2.25
Shadowman 36 (Baron & Hand) Marcia sees a Mafia hitman at work, and becomes his next target. $2.50
Solar 44 (Priest & Wendel +Nebres) Solar begins to question his own methods and motives. $2.25
Timewalker 6 (VanHook & Castrillo + Mayo) Timewalker becomes involved with the Harbinger Wars of 1995. . . . . $2.50
Timewalker Yearbook 1 (VanHook & Hartz + Mak) Timewalker becomes accidentally embroiled in *Unity*, but has little effect on its outcome. $2.95
Turok: Dinosaur Hunter 23 (Truman & Simpson + Elliott) Turok battles his old enemy, Chichak of the Spider-Aliens, and the ruthless drug lord Ripsaw. Concluding issue. . . $2.50
X-O Manowar 42 (Gonzales) X-O heads off for a well-deserved breather in New Orleans, but runs straight into Shadowman. $2.25

VIZ COMMUNICATIONS

Animerica Vol 3:1 (anthology magazine) Manga strips, interviews, news and reviews. 64pg. $4.95
Battle Angel Alita Part 4 #2 (of 7; Kishiro) Two years after the events in **Part 3**, Alita is still picking up the pieces of her life. . . $2.75
Bio-Booster Armor Guyver Part 2 #4 (of 6; Takaya) Sho and Agito head back to Relics Point. $2.75
The Micron Conspiracy 3 (Hudnall & Tam) The Macross Saga continues in this US-produced tale. $2.75
Maison Ikkoku Part Four #1 (of 10; Takahashi) Hotel drama series. $2.95
NEW **Ranma 1/2 Part Four #1** (Takahashi) The first of another series about the boy who transmutes into a girl. $4.95
Urusei Yatsura 2 Based on the animated series. 48pg $4.95
Mermaids Dream 2 (Takahashi) Yuta searches for a way to prevent himself being drawn into a 120-year-old feud. $2.75
Sanctuary Part 3 #2 (of 8; Kanazaki) Based on the successful *anime* series. Mature readers. $3.25

WARP GRAPHICS

Elfquest: Blood of Ten Chiefs 14 (Collins & Nastos) Mantricker has spent too much time with the humans. $2.25
Elfquest: New Blood 25 (Pini & Blair) *Forevergreen, Part 13*. $2.25
Elfquest: Shards 5 (R & W Pini & McKinney) Tales from a dark dungeon $2.25
Elfquest: Hidden Years 19 (Lee & Roko) Resolicited from October 1994. . . . . $2.25
Elfquest: The Rebels 3 (Harkins & Barral) The rebels continue their space voyage. . . $2.25
Elfquest: Jink 3 (Ostrander & Boller) Kenn is sent on another impossible mission. . . $2.25.

RETAIL index

Key to abbreviations used

imp	= air imported new issues
back	= back issues stocked
s-p	= small press & fanzines
merch	= videos, trading cards, T-shirts, posters, models, etc
ind	= US independent comics (non-newsstand & manga)
Brit	= British comics & albums
frgn	= foreign language comics
u/g	= underground comics
gn	= graphic novels & trade paperback editions
STO	= standing order service, (new comics reserved)
RPG	= role playing games

CENTRAL LONDON

Acme Comic Shop, 391 Coldharbour Lane, London SW9 8LQ (near Brixton tube) Mon-Thur 10-6; Fri 10-7; Sat 9.30-6.30 (imp, back, ind, merch, Brit, u/g, gn, STO, wants lists welcomed) 071-274 6697

■ **Avalon Comics**, 143 Lavender Hill, London SW11. Mon-Thur 10.00-5.45, Fri 10.00-6.30; Sat 9.30-6.00 (imp, back, ind, Brit, gn, STO) 071-924 3609

■ **Comic Showcase**, 76 Neal St, London WC2. Mon - Wed 10-6; Thurs - Sat 10-7; Sun 12-5 (imp, back s-p, merch, ind, u/g, Brit, gn, cartoon books, original art) 071-240 3664

■ **Forbidden Planet**, 71 New Oxford St, London WC1A 1DG. Mon - Wed + Sat 10-6; Thurs + Fri 10-7 (imp, back s-p, merch, ind, u/g, Brit, gn, film & tv) 071 836 4179

■ **Gosh!** 39 Great Russell Street, London WC1 (opposite British Museum) 10-6 7 days a week inc Bank Hols. Late Thur-Fri til 7 (imp, back, merch, ind, Brit, frgn, u/g, gn, STO, largest selection of newspaper strip compilations in UK) 071 636 1011

■ **Mega-City Comics**, 18 Inverness Street, Camden Town, London NW1 7HJ. Mon-Sun 10-6; late Thurs + Fri to 7. (imp, back, merch, s-p, ind, Brit, u/g, gn, film-tv fantasy, horror, body art, subculture, STO) 071 485 9320

■ **Music and Video Exchange Bookshop**, 56 Notting Hill Gate, London W11. Mon-Sun 10.00-8.00 (back, ind, Brit, frgn, u/g, gn, RPG. Buy & exchange all comics) 071 229 8420

■ **Platinum Age Comics/Bayswater Books**, 27 Craven Terrace, Lancaster Gate, London W2 3EL. Mon - Sat 11-7 (but sometimes till midnight!) (back, ind, u/g, general 2nd hand books, search service) 071 402 7398

OUTER LONDON

■ **Altered Images**, 6 The Arcade, High St, Sutton, Surrey SM1 1ET. Mon-Wed & Fri 10-5.30; Thurs 10 - 6.30; Sat 9 - 6 (imp, back, ind merch, Brit, gn, STO) 081 770 3815

■ **Andy's Comic Cavern**, Windsor Open Market (back of Woolworth's), Bachelors Acre, Windsor. Sats only 7.30-4.00 (imp, back, ind, gn, STO) Free delivery for Windsor & Slough area. 0753 853381

■ **Atomic Comics**, 1112 High Rd, Chadwell Heath, Romford, Essex RM6 4AH. Mon-Sat 10 -6 excl Fri 10-7 (imp, back, s-p, ind, merch, u/g, Brit, gn, STO, 2nd hand horror fantasy sf bks, original art) 081-597 8547

■ **Calamity Comics**, 160 Station Road, Harrow, Middlesex HA1 2HR. Mon-Wed 10-6, Thurs & Fri 10-7; Sat 9.30-6 (imp, back, s-p, merch, ind, u/g, Brit, gn, STO, fantasy tv & film bks & merch, Sega & Nintendo game cartridges, videos) 081-427 3831

■ **Calamity Comics 2**, 90 Queens Road, The Broadway, Watford, Herts WD1 2LA. Mon-Tues 10-5.30; closed Wed; Thurs & Fri 10-7; Sat 9.30-5.30 (imp, back, s-p, merch, ind, u/g, Brit, gn, STO, fantasy tv & film bks & merch, videos) 0923 249293

■ **Comic Shack**, 720 High Rd, Leytonstone, London E11 3NN. Mon-Thurs 9.30- 5.30; Fri & Sat 9.30-6.30; Sun 11-5. Also by appointment (imp, back, s-p, merch, u/g, gn, hbks) 081-539 7260/081-555 9303 (eve)

■ **Dynamic Comics**, Units 43-47 In Shops, 68 Church St, Croydon, Surrey CR0 1RB. Mon - Sat 9 - 5.30 (imp, back, ind, s-p, Brit, u/g, gn, STO, merch) phone & fax 081-681 2597

■ **Edge of Forever, The**, 82 b Broadway, Bexleyheath, Kent DA6 7LW. Mon-Fri 9.30-6.00; Sat 9-6 (imp, back, s-p merch, ind, Brit, gn, STO) 081-298 1363

■ **Gary's Book & Comic Stall**, Site A65, The High Street, Walthamstow, London E17. Thur + Fri 10-5; Sat 8-5.30. Tube: Walthamstow Central (imp, back, s-p, ind, gn, STO, annuals, children's books)

■ **Heroes Akimbo Comics**, 674 High Rd, Leyton, London E10 6JP. (Tubes: Leyton, Leytonstone, Walthamstow Central) Mon-Sat 9-6; Sun 10-5 (imp, back, merch, STO, Brit) 081 558 8313

■ **Krypton Komics**, 252 High Road, Tottenham, London N15 4AJ (next to Tesco) Mon-Wed 10-6; Thur-Fri 9.30-7; Sat 9-6. Tube: Seven Sisters Road. (imp, back, s-p, ind, gn, STO) 081-801 5378

■ **Readers Dream**, 100A Harlington Road West, Feltham (near Heathrow airport) Middx TW14 0JJ. Mon-Sat 9.30-6.00 excl Wed - closed (imp, back, gn, STO) 081-844 0780

■ **Skinny Melink's**, 66 Loampit Vale, Lewisham, London SE13. Mon Tues Sat 10-6.30; Wed Thur Fri 10-7; Sun 11-5.30 (imp, back, ind s-p, u/g, gn, STO) 081-318 0499

■ **South London Book Centre**, 18-19 Stockwell St, Greenwich, London SE10 9JN. Mon-Fri 10-6; Sat & Sun 9am-5.30pm (imp, back, ind, gn, u/g, 2nd hand & new SF-horror-fantasy novels, art bks, bargain bks, remainders) 081 659 9714 or 081 853 2151

■ **Stateside Comics**, 125 East Barnet Road, Barnet, Herts EN4 8RF. Mon-Wed 10-7; Thur-Fri 10-8; Sat 9-6; Sun 10-3, later by appointment. (imp, back, s-p, ind, u/g, Brit, tv-film & fantasy, gn, STO) 081-449 5535

■ **They Walk Among Us**, 32 Union Court, Sheen Rd, Richmond, Surrey TW9 1AA. Mon-Sat 9.30-5.30 excl Fri 9.30-6 (imp, merch, back, ind, Brit, u/g, gn, fantasy/s-f/horror bks, STO, sub-culture) Phone/fax 081 948 8476

■ **30th Century Comics**, Unit 12, Putney Market (1st Floor), Putney Exchange Shopping Centre, Putney High St., London SW15 1TW. Mon-Wed, Fri & Sat 9.00-6.00; Thu 9.00-7.00 (imp, back, ind, gn STO) 081 778 8094

■ **Time Trek**, 46 High Street, Bromley, Kent BR1 1TR. Mon - Sat 9 - 5.30 (late Thurs to 8) (imp, back, s-p, merch, ind, Brit, u/g, gn, sf TV & film related merch, STO) 081 313 0677

■ **Westside Comics**, 392 Uxbridge Road, Hayes, Middlesex UB4 0EL. Mon-Sat 10-6, late Thurs-Fri to 6.30. (imp, back, ind, Brit, gn, STO). 081-813 5019

SOUTH EAST

■ **ACE Comics**, 1 Headgate Buildings, St John's St, Colchester, Essex C02 7AD. Mon -Sat 10-5.30. (imp, back, s-p, merch, ind, u/g, Brit, gn, STO, RPG, rock t-shirts) 0206 561912

■ **The American Comic Shop**, 1 Church Street, Chatham, Kent ME4 4BS (just off High Street). Mon-Sat 9-5.30 ex Fri 9.30-6.00. (imp, back gn, STO, merch, Trek & Star Wars merch, videos) 0634 817410

■ **Cartoon Shop**, Upper Galleries, Eastgate Shopping Centre, Basildon, Essex. Mon - Wed & Sat 10-6, Thurs & Fri 10-8 (imp, back, s-p, ind, merch, Brit, u/g, gn, RPG) 0268 534194

■ **Cartoon Shop**, 368 Chartwell West, Top Floor, Victoria Circus Shopping Centre, Southend-on-Sea, Essex. Mon-Sat 9.30-5.30 (imp, back, s-p, ind, merch, Brit, u/g, gn, RPG) 0702 613021

■ **The Comic Rocket**, 33 Crescent Road, Tunbridge Wells, Kent. Mon-Wed 10-4.30; Thur-Fri 10-7.30; Sat 9.30-5.30 (imp, back, ind, s-p, merch, gn, u/g, STO) 0892 518771

■ **Comic Showcase**, 19-20 St Clements St, Oxford. Mon-Sat 10-6 (imp, back, s-p, ind, merch, u/g, gn, STO) 0865-723680

■ **Comics and Cards**, 84 St Mary Street, Southampton SO1 1NZ. Mon-Sat 8.00-7.00 (imp, back, s-p, merch, ind, Brit, u/g, gn, STO) phone/fax: 0703 235324

■ **David's Comics**, 3 Sydney Street, Brighton, Sussex BN1 4EN. Mon-Fri 9.30-6; Sat 9-6. (imp, back, ind, u/g, Brit, STO, gn, exchange, club discount) 0273 690223

■ **Fantastic Store Ink**, 14 Gardner Street, Brighton BN1 1UP. Mon-Fri 9.30-5.30; Sat 9-6. (imp, back, ind, s-p, merch, Brit, u/g, STO, original art) 0273 670012

■ **Incognito Comic Shop**, 1-2 The Friars, Canterbury, Kent CT1 2AS. Mon-Fri 10-5.30; Sat 9-5.30 (imp, back, ind, merch, gn, Brit, STO, film/tv merch) phone/fax: 0227-785898

■ **Incognito Comic Shop**, 14 Starnes Court, Union St, Maidstone, Kent ME14 1EB. Mon-Fri 10.00 - 5.30; Sat 9.00 - 5.30 (imp, back, ind, merch, gn, Brit, STO, film/tv related merch) phone/fax: 0622-683642

■ **Renegade Comics**, Unit 11, Elmes Arcade, High Street, Stevenage Old Town, Herts SG1 3EF. Mon -Sat 9-5.30 (imp, back, s-p, merch, ind, Brit, v/g, gn, STO, RPG) 0438 747468

■ **Siegi's Comics & Bags**, Unit 3, 6 Orange St, Canterbury, Kent. Mon-Sat 9-6 (imp, back, s-p, ind, merch, Brit, gn, STO, tv SF, gum cards, sf memorabilia) 0227 470840

■ **Slough Computers**, 245 High Street, Slough, Berks SL1 1BN. Mon-Sat 9.00-5.30. (imp, ind, gn, STO, Sega & Nintendo game carts) 0753 521594

■ **Universal Comics**, 196c High St, Slough SO1 1RT (above Curries). Mon-Sat 9.30-6.30 (imp,back,merch,ind,gn,STO) 0753 571799

■ **Universal Comics**, 16 London Road, Staines. Mon-Fri 10.30-6.30, Sat 10-6.30 (imp, back, ind, merch, gn, STO) 0784 460300

■ **Whatever Comics**, 2 Burgate Lane, Canterbury, Kent CT1 2HH. Mon - Sat 10.00 - 5.30 (imp, back, s-p, merch, ind, Brit, u/g, gn, STO, model kits) 0227 453226

■ **Wokingham Comics & Trading Cards**, Wokingham Indoor Market, Town Hall, Market Place, Wokingham, Berkshire. Sats only (imp, back, ind, merch, gn, STO) 0734 790441

■ **Wonderworld**, 125 Albert Road, Southsea, Portsmouth PO5 3SQ. Tues-Sat 10-2, 3-6. (imp, back, ind, merch, Brit, gn, STO, FRPG & miniatures) 0705 833 272

■ **Wonderworld**, 133 St Mary Street, Southampton S01 1NX. Tues-Sat 10-6 (imp, back, merch, ind, Brit, gn, STO, FRPG & miniatures) 0703 634658

■ **Words End Books & Comics**, 10 The Boulevard, Crawley, West Sussex. Mon-Fri 9-5.30; Sat 9-6 (imp, back, ind, gn, STO, Star Wars toys etc, general 2nd hand bks, search service) 0293 547937

MIDLANDS

■ **Another World**, 23 Silver Street, Leicester LE1 5EU. Mon - Sat 9.00 - 5.30 (imp, back, ind, merch, Brit, frgn, u/g, gn, STO, RPG, rock t-shirts, alchemy metalware, rock memorabilia) 0533 515266

■ **Another World**, 11 Market Street, Nottingham. Mon-Sat 10-5.30 (imp, back, s-p, merch, ind, Brit, frgn, u/g, gn, STO, RPG, rock t-shirts, alchemy metalware, rock memorabilia) 0602 484122

■ **Arrival Comics & Books**, 2 Broad Street, Wolverhampton, WV1 1HP. Mon-Sat 9.30-5.30. (imp, back, s-p, ind, Brit) 0902-313 660

■ **Bookworm**, Unit 3, 33-39 Tower St, King's Lynn, Norfolk. Mon-Sat 11-4 (back, ind, u/g, Brit, gn, fantasy & sf, early Penguins, general fic & non-fic, records) 0553 760904/771880

■ **Central City Comics**, 4 Eagle Street, Ipswich, Suffolk IP4 1JB. Mon - Sat 10.00 - 6.00. (imp, back, s-p, merch, ind, u/g, Brit, frgn, gn, STO) 0473 233017

■ **Comics Unlimited**, 4 Clair Court, Lime Street, Bedford MK40 1NH. Mon - Sat 9.30 - 5.30. (imp, back, s-p, merch, ind, gn, Brit, u/g, STO, RPG) 0234 218984

■ **Comics Unlimited**, Unit 11, The Arcade, Letchworth, Hertfordshire. Mon - Sat 9.30 - 5.30. (imp, back, s-p, merch, ind, gn, Brit, u/g, STO, RPG) 0462 480018

■ **Demon Comics**, 102 Eastgate Street, Gloucester GL1 1QT. Mon - Sat 10-6. (imp, back, merch, Brit, gn, STO, RPG, t-shirts, sci-fi models) 0452 330370

■ **Fantasy World**, 10 Market Square Arcade, Hanley, Stoke-on-Trent ST1 1NU. Mon-Sat 9-5.30 (imp, back, s-p, merch, ind, Brit, frgn, u/g, gn, STO, RPG, rock t-shirts, alchemy metalware, rock memorabilia) 0782 279294/fax 0782 202381

■ **The Final Frontier**, 29 St Nicholas Place, Leicester LE1 4LD. Mon - Fri 9.30 - 5.30; Sat 9.00 - 5.00. (imp, back, ind, Brit, gn, STO) Established 1984 0533 514347

■ **Forbidden Planet**, 31 Cross Cheaping, Coventry CV1 1HF (imp, back, merch, ind, Brit, u/g, gn, STO, film/ tv material, sf/horror bks) ph/fax 0203 229672

■ **Ground Zero**, 11 Handley Arcade, Mansfield, Notts NG18 1NQ. Mon - Sat 9.00 - 5.00 (imp, back, merch, ind, Brit, STO, accessories) 0623 22017

■ **Mephisto Comics**, 81 Ber Street, Norwich, NR1 3RD. Mon-Sat 10-6 (imp, back, merch, gn, ind, s-p, u/g, Brit, STO) 0603 762762

■ **New Worlds**, 22 West Parade, Lincoln LN1 1JT. Mon-Sat 9.30-4.30 excl Wed - closed. (comics, bks, mags, sf & fantasy specialists) 0522 530069

■ **Nowhere Comics**, 3 Kings Court, Bridge Street, (next to Bridge St Records) Walsall. Mon-Sat 9.00-5.30, (imp, back, s-p, merch, ind, Brit, u/g, gn, STO, videos) 0922 643352

■ **Nostalgia & Comics**, 14-16 Smallbrook, Queensway, Birmingham. Mon - Thurs 9.15 - 5.45, Fri + Sat 9.15 - 6.00 (imp, back, merch, gn, ind, s-p, u/g, Brit, STO) 021 643 0143

■ **Page 45**, 9 Market Street, Nottingham NG1 6HY. Mon-Sat 9-6. (imp, back, s-p, ind, Brit, frgn, u/g, gn, STO, indie comix & indie merch specialists, manga) 0115 9508045

■ **Planet X**, 5 London Road, Worcester. Mon-Sat 10.00-5.30, Thurs til 8.00pm. (imp, back, merch, ind, Brit, u/g, STO-monthly) Phone/fax: 0905 355055

■ **Time Zone**, 12 Fish Street (off Butcher Row), Shrewsbury, Shropshire SY1 1UR. Mon - Sat 10.00 - 6.00. (imp, back, merch, ind, gn, STO, RPG) 0743 365192

■ **Zoom Comics!!**, Unit 3 Inshops Centre, 65 South Parade, Sutton Coldfield, Birmingham B72 1QX Mon-Sat 9.00-5.30. (imp, back, s-p, merch, ind, Brit, u/g, gn, STO) 021 354 7500

NORTH WEST

■ **Arcadia Comics**, 12 Clarence Arcade, Stamford Street, Ashton-under-Lyne OL6 7PT. (next to Comet) Mon-Sat 10-5.00 (closed Tues) (imp, back, ind, horror-sf mags/bks, Who, Trek, ltd merch & gn, STO, ltd toys & figures) 061 339 1816

■ **Arcadia Comics**, 75 Oldham Road, Rochdale, Lancs OL16 5QR Mon-Sat 10-5.00 (closed Tues) (imp, back, ind, horror-sf mags/bks, Who, Trek, ltd merch, gn, Brit, STO, ltd toys/figures) 0706 713770

■ **Equinox Books**, 50 Bridge Street, Bolton, Lancs BL1 2EG. Mon-Sat 10-5.30, Sun 10-4 (imp, back, merch, videos, film stills, soundtracks)

■ **Forbidden Planet**, 92 Bold St, Liverpool L1 4HR. (imp, back, merch, ind, Brit, u/g, STO, film/tv material, sf & horror bks) phone/fax: 051 707 1491

■ **Imagination Station**, Unit 28, Portland Shopping Centre, Botchergate, Carlisle, Cumbria CA1 1NT. Mon - Sat 9 - 5.00 (imp, back, s-p, merch, ind, Brit, gn, STO)

■ **Odyssey 7**, 21 Hanging Ditch, Corn Exchange Buildings, Manchester M4 3ES. Mon - Sat 9.30am - 5.30pm. (imp, back, sf-fantasy-horror books, postcards, videos, badges, soundtracks, stills, LF filmbooks, Star Trek, Doctor Who) 061 832 7044

■ **Odyssey 7**, Precinct Centre, Oxford Road, Manchester M13 9RN. Mon - Sat 9.30am - 5.30pm (imp, back, sf-fantasy-horror novels, postcards, posters, badges, stills, LF film books, Trek, Dr Who, etc) 061 273 6666

■ **Planet Eater**, 5-7 Union Street Southport, Lancs PR9 0QF Mon - Sat: 9 - 6 Sun: 12-4 (imp, back, merch, model kits, Trek, action figures, STO) 0704 548629

■ **Sartori Comics**, The Assembly Rooms, King Street, Lancaster. Thurs-Sat 10.00 - 4.30pm (imp, back, merch, ind, Brit, gn, STO) 0524 733943 (after 6pm)

■ **Thunderbooks**, 332 Lytham Rd, Blackpool. 10-5.30 Tues, Thurs-Sat all year; Mon-Sun in season (closed Wed). Out of season open Wed, closed Sun-Mon. (imp, s-p, back, merch, ind, limited u/g, Brit, frgn, kits, gn, t-shirts, media collectors' items) 0253-48321

■ **Thunderbooks II**, 116 Friargate, Preston, Lancs. Mon-Sat 9.30-5.30 (imp, back, s-p, merch, ind, limited u/g, Brit, frgn, gn, kits, t-shirts, media collectors' items) 0772-204287

■ **The Time Tunnel**, 66 Edleston Road, Crewe, Cheshire CW2 7HD. Mon - Sat 10.00am - 5.30pm excl Weds. (imp, back, merch, ind, Brit, gn, model kits, toys, action figures, Doctor Who, Star Trek)

■ **Time Zone**, 3 Academy Place, Warrington, Cheshire WA1 2NR. Mon-Sat 10-6 (imp, back, merch, ind, gn, STO, RPG) 0925 651185

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Sergio Perciballi
3 Eastfield Grove, Peterbrough

I THINK **Blackwulf** has the best art I have ever seen in 1994. It has Angel Medina pencils and beautiful inks from Bill Anderson. What other work has Angel Medina done? I've found him in **Crossroads** #2 (1988, First Comics); **Berserker** #1-6 (1993, Gauntlet Comics); **Warlock and the Infinity Watch** #1, #2, #5, #6, #18, #25 (1992, Marvel); **Marvel Age** #136. Anything else? **Cosmic Powers** issues perhaps?

Medina first came to light (to the best of our knowledge) as artist on First's ***Dreadstar*** *with issue 52, and was described at the time by* ***Dreadstar*** *writer Peter David as "one of the top three artists I have ever worked with". Bob Dvorak handled inking.*

Helen Roberts, Allerton
Liverpool 19

COULD you please offer an insight into the origin/first comic use of the word **Frag**, of which Lobo is so fond?

We asked Lobo author Alan Grant, who, while uncertain whether Pat Mills and Kev O'Neill had used the word earlier in ***Marshal Law****, came across the word frag in a book about the Viet Nam war. In the book, the word was used specifically in regard to the assassination of US officers by their own troops, who would use fragmentation grenades to remove particularly difficult superiors. You'll find the word has made it into most dictionaries giving the same root.*

Tim Barnes
Tredworth Road, Gloucester

SOME hastily scribbled notes prompted by my finally getting around to reading the last year's worth of **Comics International**...

May 1994: **The Grandfather of Comics** — (I'm tempted to argue the toss about Steve Cook's comments regarding the content of **Famous Funnies** #1 — I'm too young to remember the strips, but I'm reasonably familiar with them. And Connie, although not up to Rusty Riley, in my opinion, is a fine effort by Frank Godwin).

If Frazetta was an assistant in the Harrison/Wood studios, it wasn't in the Fifties. He was turning out material solo regularly from June 1947 issues of Standard's funny animal titles.

(Annoying editorial interruption time: good ol' boy Harry Harrison has many an anecdote about when Frazetta worked for him and Woody. None fit for publication, however! Dez)

Frazetta did nine covers, eight of which were published "as is" (**Famous Funnies** #209-216). The last one, as Steve Cook says, was used by EC. These were amongst his last comics (other than some assistance to friends c.1962 and some limited work for Warren c.1964-5), having started working for Al Capp in the second half of 1954.

June 1994: *Q&A* — I found the Barry Smith pinups for **Fantastic/Terrific** fairly easy to identify. I don't think Smith's overly worried about the standard of that early work, as he identified those he drew for an **Art of Barry Smith** volume curently in production. Hopefully with the eventual publication of this book, we'll have no more misinformation about this stage of his career — claims that he did numerous splash pages, for instance. (Although I've a few issues to trace, I'm aware of only one with a handful of splashes dummied up from previously published work, including Smith pinups.)

July 1994: *Q&A* — **Tarzan** #188-206 are I believe by the post-Manning Magnus art team of Paul Norris and Mike Royer. I've not seen them, but Mike Royer discusses his work on them in the Russ Manning tribute issue of **Comics Feature**.

August 1994: *Media File* — I'm not sure Alan Bennert is the best example of (assumed "comics") creators coming to terms with the multi-media market. As far as I know he came to comics from TV and novels. He wrote four episodes of *Wonder Woman* (1978/79 season) starring everybody's favourite chest-on-legs, Lynda Carter. Also served as some sort of story editor for the Gil Gerard *Buck Rogers* show c.1980. I think **Detective** #500 was his debut as a comics pro, but I could be wrong.

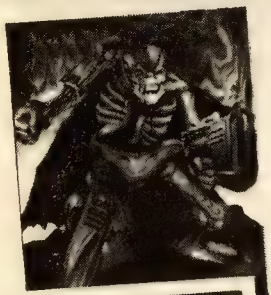
August 1994: *Movers and Shakers* — **The Phantom** started as a daily strip on 17/2/36 according to my sources, but this could be another typo (*Media File* had Tin Tin starting in 1939, and Arthur Ranson's page has Floyd Gottfredson's name spelt sideways).

August 1994: *Media File* — Other than the inccorrect starting date for Tin Tin, Herge's age would be wrong. He was born in 1907, and would have been 19 in 1926, which was the time he did Totor, C.P (Chef de Patrol presumably) Des Hannetons. This was the precursor to Tin Tin, appearing in **Le Boy Scout** (a wonderfully French-sounding title).

Do I get to pose a question myself? Okay — who *is* that prat on the inside back cover?

It's Statesideman, Tim, who else? His secret identity is Jon Maunder, mild-mannered partner in a design agency, but don't tell anybody!

Thanks for an appropriately timed overview of our last few years of typographical errors. Historians take note, and tippex over our previous mistakes please. *Dez Skinn*



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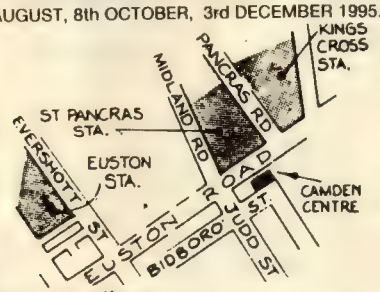

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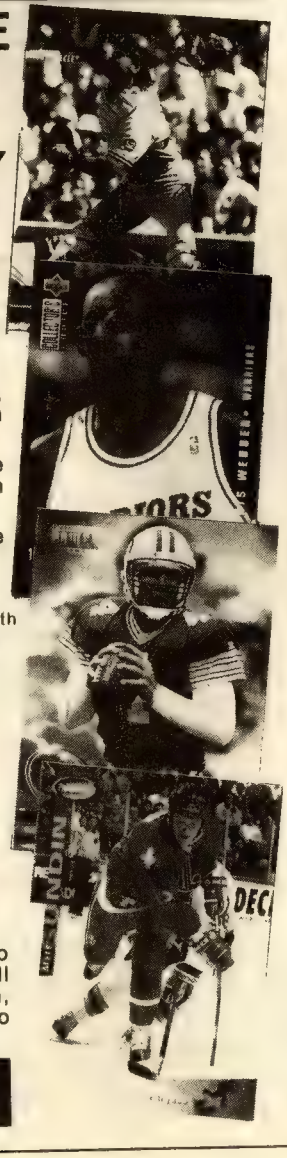

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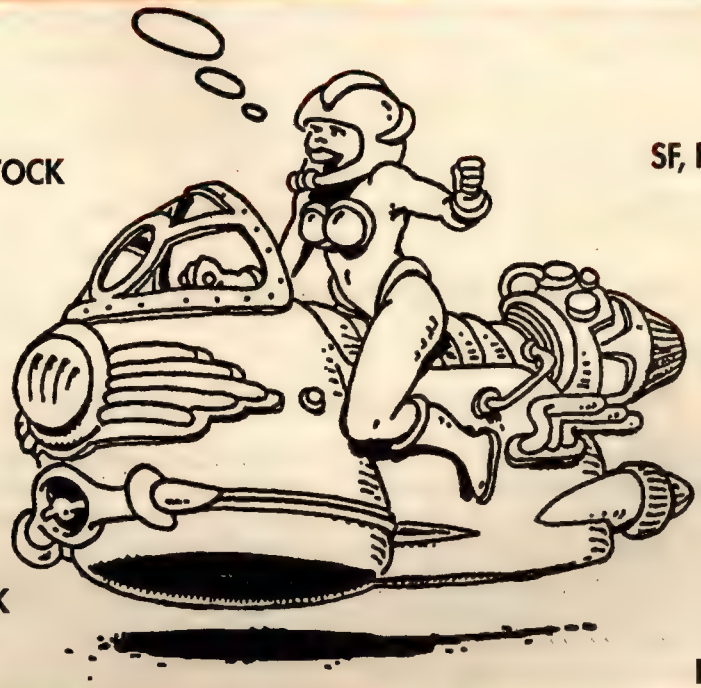

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331 VFN £7.50
332 FN/VFN £4.50
332 VF/NM £5.50
333 VF/NM £4.95
334 VF/NM £4.95
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339 VF/NM £4.95
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3 FN- £20
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4 FN £15
5 VG £8.50
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5 VFN £24
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(Punisher)
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152 VFN £4.95
155 VFN £4.95
157 VFN £4.95
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(Punisher)
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(238's above, do not have tattoos)
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306 VF/NM £4.95
307 VFN £4.75
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13 VFN £6.50
14 VG/FN £5.95
15 FN/VFN £6
16 VF/NM £4.95

TALES OF SUSPENSE

45 G £23
47 VG £26
50 VG £16
52 FN £26
55 G/VG £6.50
63 G/VG £10
66 VG £8.95
66 FN £16
(pin hole punched through bottom left of comic o/w FN/VFN)
66 VFN £39
67 VG/FN £7
68 FN/VFN £15
69 VG+ £6.50
70 VFN £14
70 VFN+ £15
71 FN £7.50
71 FN+ £12
72 FN £7
73 FN £8.50
75 FN+ £9
77 VG/FN £7
77 FN £11
78 VF+ £14
79 VFN £18
80 FN/VFN £15
80 FN £14
81 FN £10
82 VG/FN £8
83 VG/FN £8.50
83 VFN- £13.50
85 VG £7
85 FN £9
86 VFN £13.50
87 FN £9
87 FN/VFN £13
88 VG £6
88 FN £11
88 FN/VFN £13
89 VG/FN £8
92 VFN+ £16
93 FN/VFN £13
94 VFN+ £16
95 FN/VFN £13
97 FN/VFN £13

TALES TO ASTONISH

58 FN £12.50
66 FN/VFN £12.50
68 FN/VFN £12.50
69 VG- £6.50
69 VG/FN £9.50
69 FN/VFN £12.50
75 VG/FN £6.50
75 FN/VFN £10
76 FN/VFN £7.50
78 FN £6.50
82 FN/VFN £14
83 VG £7
83 FN/VFN £9.50
84 VG/FN £6
84 FN £6.50
85 VFN £12.50
85 FN £6.50
87 FN £7.50
87 FN/VFN £8.50
88 FN/VFN £7.50
89 FN/VFN £8.50
90 VG £6
90 FN/VFN £10
96 FN/VFN £8.50
97 FN/VFN £8.50
97 VF/NM £14

THOR
(JOURNEY into MYSTERY)

84 G/VG £95
120 VG £12.50
122 VG £12
124 VG £12.50
125 VG/FN £12.50
128 FN £14
130 FN £9.50
132 VF/NM £25
133 FN/VFN £16
133 VF/NM £25
135 FN £12.50
135 FN+ £15
135 VFN+ £23
136 VG £8.50
138 FN £14
139 VFN+ £18
140 FN £14
144 FN £8.50
146 VFN £12.50
147 FN £9
148 VFN £12.50
149 VF/NM £16
152 VG £5.50
152 FN £8.50
157 VG £6.95
158 VG £14
162 VG £7
163 VG £4.95
171 FN £6
172 FN £5.50
173 FN £5.50
174 FN £5.50
175 VG/FN £4.50
412 VF/NM £8.50
(1st full New Warriors)

WARLOCK VOL.1

1 FN £10
2 FN £4.95
3 FN £4.95
9 VFN £5.50
10 FN/VFN £10

WHAT IF Vol.1

1 FN £6
27 VF/NM £4.50
31 VF/NM £6.50

X-FACTOR

1 VFN £6.50
1 VF/NM £6.95
24 FN £4.95
24 FN/VFN £6.50

UNCANNY X-MEN

7 VG- £30
10 VG+ £32
12 VG £30
15 VG £22
19 G £8
20 VG £14
20 VG- £12
(staples off centre)
21 VG £12
21 FN £18
22 VG £10
24 VG/FN £12
27 FN £22
36 VG/FN £11
36 FN £16
37 FN/VF £13.50
37 FN £12.50
108 VFN £15
109 VFN £11
113 VFN £6.95
114 VFN £4.95
116 VFN £6.75
118 FN £4.95
118 VFN £6.50
120 VG £4.95
120 VG/FN £6.00
120 FN £7.50
127 VFN £4.95
127 VF/NM £6
128 VFN £5.50
129 VFN £5.50
130 VG/FN £2.95
131 VF/NM £6
132 VFN £5.50
134 VFN £4.50
135 VFN £4.50
137 VF/NM £7.50
139 FN £6
139 VFN £8
139 NM £12.50
140 VFN £6.50
140 VF/NM £7.50
141 FN £4.95
141 VFN £7
143 VF/NM £4.50
201 VG £4.95
201 FN £7.50
201 FN £6.95
(small nick in spine)
201 VF/NM £12
201 NM £12.50
210 FN/VFN £5.95
210 FN £5.50
210 VF/NM £7.95
211 VFN £7.50
211 VF/NM £7.95
212 VG/FN £7.75
212 VFN £14
213 VFN £14
213 VF/NM £15
222 VFN £4.50
257 VF/NM £4.95
266 VF/NM ... £12.50
267 VFN £5.50
267 VF/NM £6
268 VF/NM £8
270 VF/NM £5.50
275 VF/NM £4.50
Annual 3 VFN ... £4.95
Annual 3 VF/NM . £5.50
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304 FN £15
316 G/VG('S') ... £4.50
322 VG('S') £4.50
324 VG('S') £4.50
325 VG('S') £4.50
328 VG('S') £4.50

ANIMAL MAN

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ATOM VOL.1

6 VG ('S') £16
7 VG £28
8 VG/FN ('S') £18
9 VG ('S') £16
10 VG ('S') £16
11 G/VG ('S') £8
12 VG ('S') £11
13 FN ('S') £15
15 VG/FN ('S') . £12.50
16 VG/FN ('S') £9
21 FN+ £9

AQUAMAN VOL.1

2 VG/FN £22
3 VG £12.50
5 FN- £18
6 FN/VFN £16
7 FN/VFN £16
9 VG/FN £13.50
11 VG/FN £10
15 VG/FN £10
16 VG/FN £10
18 VG/FN £10
20 VG/FN £9
30 FN/VFN £7.50
50 FN £7

BATMAN

153 VG/FN ('S') £11.50
160 VG/FN ('S') £11.50
161 VG/FN ('S') £11.50
164 VG/FN ('S') £11.50
165 FN ('S') £14
166 FN ('S') £14
167 FN ('S') £14
200 VG/FN £25
219 FN £8
232 VFN £12.50
368 VFN £8.50
368 VF/NM £10
417 VFN £12
417 VF/NM £15
418 VFN £5.50
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143 VG £8.00
149 G/Fr £1.95
159 VG/FN £7.50
160 VG/FN £7.50
161 G/VG £3.95
166 FN- £6.50

BRAVE & BOLD VOL.1

43 VG £29
(1st SA origin Hawkman)
50 VG ('S') £18
54 VG ('S') £36
(1st Teen Titans)
89 FN £4.95

DETECTIVE

320 VG/FN ('S') . £7.50
324 VG/FN ('S') . £7.50
326 VG ('S') £7
328 VG/FN ('S') £13.50
330 VG/FN ('S') . £7.50
475 VFN £9
478 VF/NM £6
575-578 SET VF/NM £24
(Batman Year Two Set of 4)

DOOM PATROL VOL.2

19 VF/NM £7.50
(1st Grant Morrison)
20 VF/NM £6.50
21 VF/NM £4.50
22 VF/NM £4.50
23 VF/NM £5.50

EIGHTY PAGE GIANT

1 G/VG ('S') £35
(Superman Annual)
1 G £22
2 G/VG ('S') £24
(Jimmy Olsen)
3 VG ('S') £23
(Lois Lane)
6 G £8.50
(taped spine)
10 VG ('S') £18
(Superboy)
14 VG/FN ('S') £22
(Lois Lane)

FLASH VOL.1

ANNUAL 1 VG £48
ANNUAL 1 FN £80
114 VG £28
(114 has Big felt tip '6' on cover)
124 G/VG £14
134 G/VG £7.50
138 VG/FN ('S') ... £18

GREEN LANTERN VOL.1

3 VG £50
9 G £9.50
14 VG/FN £22
16 VG £16.50
(stained)
19 FN £28
19 VG £12
21 VG/FN ('S') £20
22 VG ('S') £17
23 VG £12.50
23 VG/FN ('S') £20
24 VG ('S') £17
25 VG £12.50
(small piece out of corner of cover)
27 VG/FN ('S') £20
28 VG/FN ('S') £20
28 VG £7
29 VG/FN ('S') £20
30 VG/FN ('S') £20
31 VG/FN ('S') £15
31 VG £9.50
32 VG/FN £12
32 VG/FN ('S') £15
33 VG £10
33 VG/FN £12.50
33 FN ('S') £18
34 VG £11
35 VG £11
36 VG/FN ('S') £15
37 FN £14
37 FN/VFN £24
39 VG/FN £10
43 VG/FN £9
44 VF/NM £18
49 FN+ £12.50
50 FN £11.50
77 FN £11
80 VG £6.50
83 FN £7.50
85 VG £5.50
(1/3" hole in spine)
89 FN £6.95

HAWKMAN VOL.1

1 G £19
2 VG/FN £25
2 VG/FN ('S') £30
3 FN ('S') £22
4 FN ('S') £25
5 FN £22.50
6 VG £7.50
6 FN/VFN £20
8 VG- £5
9 VG £6.50
9 VG+ £6.95
12 VFN £10
17 FN £7.50
27 VFN £7.50

HOUSE OF MYSTERY I

143 FN £45
165 VG £5.95
170 VFN £7.50

JOKER

1 FN £12.50
2 VG £3.75
4 VFN £8.50
7 VG £3.75
8 FN £6.50

J.L.A VOL.1

25 VG £9.50
25 G/VG ('S') ... £7.50
29 VG ('S') £12
30 G/VG ('S') £9
31 VG/FN ('S') £9
32 VG/FN ('S') .. £6.50
38 VG/FN ('S') £10
40 VG ('S') £5
41 VG/FN ('S') .. £5.75

METAMORPHO VOL.1

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(2" felt-tip '6' on cover)
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49 VG £6

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27 VG/FN £89
(1st Sea Devils)
28 VG £55
(1/2" triangular piece out of open edge of cover)
39 VG/FN £49
42 VG £18
44 VG+ £15
46 FN £18
47 VG £12.50
53 Fr/G £9
(heavily worn cover)
56 VG/FN £12.50
(price sticker on cover)
59 VG £15
60 G £9.50
(5" piece of corner of back cover missing)
60 FN £35
61 VG £12.50
(loose centre page)
64 VG £15
73 FN- £20
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(price sticker on cover)
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45 VG ('S') £5
46 VG ('S') £5
48 VG ('S') £5

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(5"x1" of felt tip on cover)
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(light blue felt tip scribbles all over cover)
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SWAMP-THING VOL.2

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131 VG ('S') ... £4.95
134 VG ('S') ... £4.95
135 VG ('S') ... £4.95
136 VG/FN ('S') . £5.50
137 VG/FN ('S') . £5.50
138 VG ('S') ... £4.95
139 VG ('S') ... £4.95
140 VG ('S') ... £4.95
141 VG ('S') ... £4.95
142 VG ('S') ... £4.95

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Daredevil 1-184,227-233
Dark Knight Returns Set
Detective 227-585
FF 1-200
Gen 13 1-3
Groo (PC) 1-8
Groo (Epic) 1-100
Hellblazer 1-43
Nick Fury vol.1 1-6
Peter Parker 1-100
Punisher mini 1-5
Punisher 10
Sandman 1-26
Savage Sword 1-150
Spawn 1-5,17,18
Star Wars - any
Thor 83-150
Wolverine M/S
Wolverine 10, 35-52
X-Men 1-213,282

NB: MODERN COMICS (1970'S on) MUST BE IN NEAR MINT CONDITION

SEND YOUR LISTS FOR THE ATTENTION OF 'THE COMIC BUYER', GIVING YOUR NAME, ADDRESS AND PHONE NUMBER.

Comment is a forum to enable fans and professionals alike to express their personal points of view on aspects of the comics industry.

As such, the opinions stated do not necessarily reflect those of the publication, and space will be given in subsequent issues to opposing views. Editing of accepted manuscripts will be done only as a matter of grammar, clarity and space consideration.

Megazine rebuttal

Comment by David Bishop, Editor: Judge Dredd Megazine

AT THE 1994 UK Comic Art Convention in London I was on a panel chaired by Dez Skinn, editor of **Comics International**. Before the panel I asked Dez why his title (the self-proclaimed "Comics Industry Monthly") never seemed to run any news, previews or reviews about British comics yet was more than willing to pronounce every set-back to the UK comics industry as the last nail in its coffin.

Dez agreed it was unfortunate that this had happened in the past, but future issues of **Comics International** would see plenty of coverage of British comics, both mainstream and small press.

A few weeks later I sat down to read **Comics International** #48, expecting to see some increase in British comics news — instead I found sufficient coverage to clothe a small ant. Now I know it takes months for changes in editorial policy to make a real impact on any title, so I didn't expect a massive difference in a few short weeks. (Indeed issue 48 had probably gone to press by the time of UKCAC.) Still, there was no change at all.

So, I tried to telephone Dez to discuss this — without success. I left a terse message on his answerphone about the above points but received no reply.

Now I have just read issue #49 of **Comics International**. Still no change in the coverage of the UK comics industry. No, wait, what's this? In the *Media File* column associate editor Sarah Bolesworth has penned a few paragraphs of vitriol about a recent promotional gift on my title, the **Judge Dredd Megazine**.

What an incredible coincidence!

The piece is headed *Comics' T&A Agenda*, which is spurious to begin with. According to Sarah there is an agenda in British comics to publish pictures of tits and ass. News to me, I must have been away the day the entire UK comics industry got together and decided there wasn't enough tits and ass in our titles. And I didn't even get a copy of the minutes from the meeting when the T&A agenda was decided. Perhaps Sarah could send me a copy?

The piece itself criticises the **Femmes Fatale** supplement published with a recent issue of my title, describing it as a "soft porn pin-up supplement... low-rent rip-offs... art obviously copied from well-known photos... poor production." Fine. That's her opinion, she's entitled to voice it wherever she wants.

But Sarah cannot leave it at that. Instead she has decorated her article with sexual puns that are neither funny nor ironic. Here's one of the numerous examples: "**Femmes Fatale** will no doubt cause a spurt in sales..." Oh! The comedy! Please stop now, my sides are hurting! I find her nudge-nudge, wink-wink prose a little bit hard to swallow - perhaps I should have spat it out instead? (See, I can make humourless sexual puns too!)

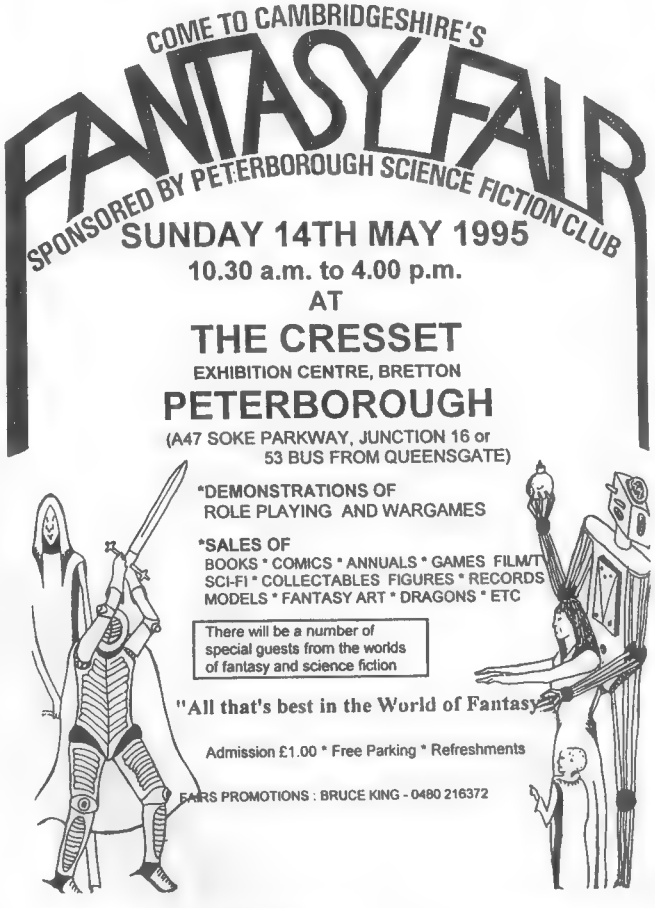
Sarah laments the supplement because it "places the **Megazine** firmly in **Knave's** top shelf territory". Obviously Sarah hasn't been in many branches of W. H. Smith lately, a sad comment to make about someone who is meant to be studying the media. If she had, she might have noticed virtually all British comics aimed at anyone over nine year olds are routinely racked next to the real soft-porn publications.

A question — why was this piece in the *Media File* column at all? This column describes itself as "Associate editor Sarah Bolesworth looks at recent media coverage of comics and related product." Yet the piece about the **Judge Dredd Megazine** (not **Judge Dredd: The Megazine**, Sarah, we changed the name more than six months ago — try to get your facts right) makes no mention of media coverage at all, despite linking my title with **Loaded** magazine, which Sarah describes as "the new wankers' charter".

In fact, Sarah's whole piece is actually a review of the **Femmes Fatale** supplement, a rant about a 16-page giveaway supplement. Perhaps she should try sticking to what her column is meant to be about. If she wants to review the **Megazine**, please go ahead — but at least publish he comments in the right section of your esteemed publication. It would be nice to see the **Megazine** (or many other British titles) reviewed in **Comics International** at all, let alone on a regular basis. Strange that **Comics International** can review virtually every Vertigo title every month yet never seems to find space to review British comics, which sell just as many (and sometimes more) copies.

Frankly, **Comics International** seems to operate a policy that it will only publish news about British comics when it is bad news. Even then, the "facts" it prints are frequently inaccurate or misleading. Certainly I can never think of an example where anyone from **Comics International** has bothered to phone me to check any details they might be publishing about the **Megazine**, or the **2000AD** group of comics published by Fleetway.

Phrases like "low-rent...poor production" and "obviously copied straight from an American press release" spring to mind when considering **Comics International**, I find its editorial attitude — that it can't wait to put the boot in British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comics, but would never contemplate acknowledgement of all the good work done — hypocritical and infuriating. I can't wait to see what spin **Comics International** puts on Fleetway's recent restructuring!

A big thank you to Sarah for picking up the error in my titling of the **Femmes Fatale** supplement — my French plurals are a little rusty. Perhaps I could return the favour. **Comics International** proclaims itself on its front cover as "The Comics Industry Monthly" — surely that should be The Comics' Industry Monthly? Perhaps my grammar is a little rusty too.

Dez Skinn replies: On the grammar, it's a comics industry like a steel industry or coal industry (and possibly failing as badly). No apostrophe or additional letter s is required. On news: American publishers send out information, why can't UK publishers do likewise? We don't ask to be spoon-fed, but news similar to that which the federated trade papers receive would be nice, rather than the occasional rant.

For the record, Fleetway/Dredd have been in our news in 34 out of 50 issues, invariably positive, always objective. The score would be higher if you guys did some PR!

In defense of Battleground: 4

Comment by Toby Stanbra, Milton Keynes

READING Darren Mason's letter of comment in the latest **Comics International** (#48) made me want to put my head in my hands and scream.

Why do people have to embarrass themselves in public (especially people who I know).

I don't think for a second that Darren wanted to use Andy Brewer as a target for his frustration, I think it was purely a cry to the comics community saying that we have no mainstream fanzines dealing with mainstream comics any more (and just who is going to launch a fanzine with so much debris in the wake!) and that is a shame.

With **Battleground** relinquishing its mainstream coverage, the only forum left open to people to air their grievances is in **Comics International** (and you have just decreed "happy time" in the pages of *Comment*) and the vagaries of the industry would eliminate many comments as being too esoteric. I'm surprised you ran the comment from Darren in the first place, but I'm delighted you did.

I'm half expecting a flood of mail to your offices denouncing Darren as the anti-Christ and yelling "foul", and he probably deserves it. He should have gone about the letter from a different angle and perhaps he wouldn't have come across as another Warren Zajac or Alan Porter (both of whom caused heated responses in your pages).

Fandom (the mainstream element) will miss **Battleground's** patronisation (that's patronisation positive rather than negative), but it shouldn't worry, some other poor shmuck will start one up, and after six issues he too will be wondering why the hell he started.

Still defending Battleground

Comment by David Morris, Bristol

DARREN Mason's *Comment* (**Comics International** #48) about Andy Brewer's decision to change the focus of **Battleground** from that of a general comics fanzine to a small press/indie fanzine was a graceless display.

Andy has worked hard over the past couple of years to produce **Battleground** and fandom is the better for it.

There's a pretty good case that "fandom" only exists as the result of people like Andy, who give so generously of their time, thought, effort and money, for without fanzines it would be much more awkward for fans to address each other.

I think **Battleground's** existence has inspired the recent increase in old-style fanzines, or at least it's played its part. I know that Andy has provided help and advice to a number of people starting those fanzines. Even if someone had no interest in the direction Andy's going to go with BG, I'd have thought "thank you" would have been appropriate.

Darren knows that when Andy says his interests have changed and that he wants his fanzine to reflect this, that what he really means is that he is pigeon-holing Darren with "morons, down syndrome victims and the village idiot." This is despite Andy Brewer saying in the editorial of **Battleground** #6 that he does "read and enjoy some superhero comics and (... that he thinks he...) always will."

Darren *knows* Andy really believes "superhero fans... have no brains." Darren accuses the small press (and presumably Andy Brewer) of being smug, in a piece of writing that's just full of happy conviction, that he knows best what everyone else should be doing with their time.

Darren knows "the industry" is "crying out" for a magazine like the early **Battleground**.

Great. If Andy could afford to do this as a job he might have time to produce two magazines. So if Darren will just send Tom DeFalco, Paul Levitz and Todd McFarlane round with their cheque books everything will be hunky dory.

I haven't the faintest idea why Darren says Andy "thinks he's a cross between Gary Groth and Jesus Christ..." but as he goes on to say he is waiting for someone to "...come along and restore (my) sanity", I shouldn't upset myself about it.

The thread of Darren's concern appears to be that people have contempt for him because he reads superhero comics — if the letter which was published is typical of him, his reading material is the least of his worries.

Bored with comics?

Comment by John Newton: Dynamic Comics, Croydon

YOU KNOW when people are getting a little bored with comics when you hear nothing but knocks. Maybe I'm wrong (probably) but it seems to me that the vast majority of letters and comic comments published are negative and destructive.

Remember that comics are, in general, *not* intended to be collected. They are designed to be read and thrown away, like a daily paper (only not as frequent).

But the first and foremost motivation for anyone producing a commercial comic book is "to sell as many as possible". Now, there are many devices to sell as many as possible, ie. **Zero Hour, X-Men** #1 A-E (and multi covers in general), **Crisis on Infinite Earth**; multi-crossovers where you have to buy all the books to read all the story — the death of Superman, etc.

This isn't new... Back issue fans look out for those tiny boxes at the bottom of a page in many comic books saying something like "see issue #12 of **X-Men**" in a **Spider-Man** book, or "see issue #15 of **New Mutants**" in an **X-Men** book, etc.

As I am a retailer, I am always torn (much like the comics from Sullivan printers — retailer in-joke) between what sells the most comics and what is good! The great thing about comic readers is that they are all different: opinions vary, comic books diversify, more titles are printed and more readers can find more books that they want to read. As for the latest sales gimmick, well, I am sorry to say, that a comic book well written or well drawn (you never seem to get both together) doesn't always mean great sales.

Multi-crossovers bringing groups of titles together and multi-cover books *do* sell extra copies. The forthcoming **X-Men** explosion promises a boost in sales and an increase in awareness. People who haven't read an **X-Men** book for ten years are getting interested again. Some will fall by the wayside, but they always did.

Every year, every month, more and more readers of comics come to my shop. And after four years of running my own business, my hackles still rise when someone tells me, in print, or otherwise, that a current story line is designed only to produce more sales. Well, more sales is great for me, it's great for comics in general. The more comic books that are sold, the more people become interested in them.

There are always bad points to everything but I do get a trifle fed up of hearing about them. Let's hope that **X-Men Alpha** and the death of Professor X brings even more people into my shop because that's what I'm here for, and one would hope that artists, writers and publishers alike want that too, in spite of what they seem to be saying in print.

The Comics Elite

Comment by Andy Roberts, Oxford

A RECENT piece in *Comment* resurrected the old chestnut about elitism in indie/small press comics. This has always struck me as an odd notion, and I think it's worth asking whether there really is an elite in comics, and if so, who is in it.

The word elite usually means a small group of people who are separated from, and indeed raised above, their fellows by power and/or privilege. One would expect, then, to find that those expensive, exclusive parties in the evenings of comics conventions are paid for by 'elitist' publishers like Fantagraphics or Rip-Off and barred to all but 'alternative' and small press creators and publishers. Strangely enough, the opposite is true: the guys laying on the wine and cheesy snacks are the major publishers, and the invitees are, by and large, the people who work for them or at a similar level. Funny, that.

The elite in comics are the businessmen who own and run the larger companies. They are the ones who call the shots and make the decisions which have such wide effects throughout the industry. No-one but the most deluded apologist for the mainstream could seriously claim that the two wild-eyed young men who publish **Glowing Slab** from their front room have more power and influence than Marvel or DC. Meanwhile, the smaller, artier publishers like Drawn & Quarterly are run on a shoe-string by people who love comics, because they love comics, and not to make money (there are far easier ways to make a living...).

It's bizarre to assert that such people constitute some sort of rarefied, toffee-nosed upper class, when these are the very people who are keeping comics fresh and alive for the sake of the medium alone. So why the accusations of elitism?

Well, there are a couple of reasons as I see it. Firstly, mainstream fans feel they're being looked down on by those who find superhero comics inherently ridiculous. They have a point; nobody likes to have their favourite hobby dismissed as kids' stuff. I *like* superhero comics, personally, but they *are* just for kids, or rather, for childlike escapism (no matter what the reader's age).

But comics can do so much more than just superheroes! Besides, surely no mainstream fan can really feel so hard-done-by when, after all, they *are* the mainstream, while all the other types of comics are struggling for a piece of what's left.

Secondly, the mainstream is seen as populist, while the alternatives are seen as deliberately obscure and arty. This would carry more weight if the comics mainstream wasn't itself a very weird, obscure cult from the point of view of mainstream society.

Britain and America's fringe publishers are simply putting out the stuff that's considered mainstream in Europe or Japan; superhero comics still appear there, but they have their own small niche instead of

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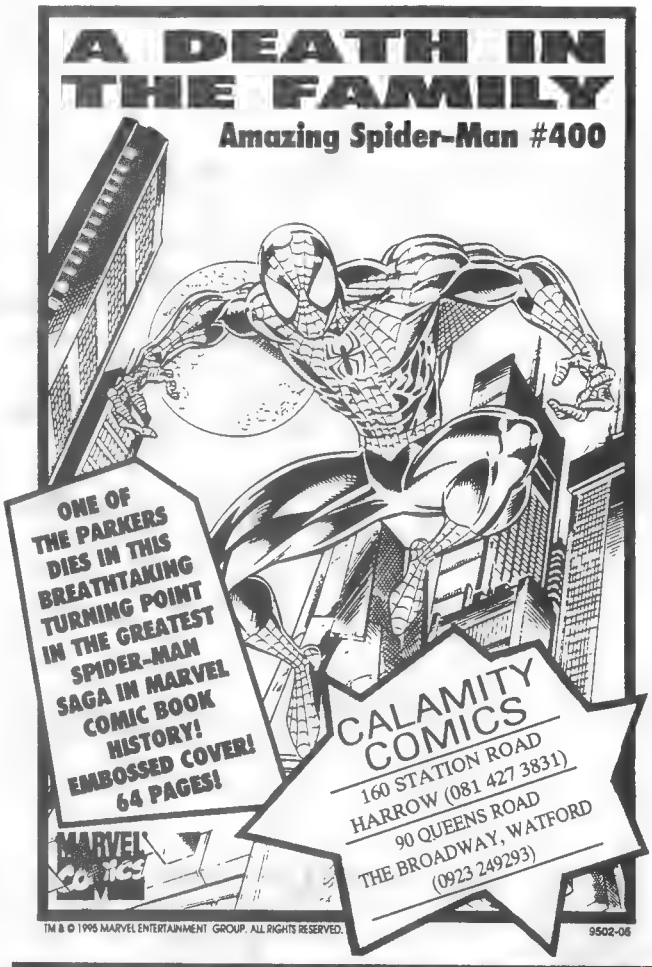
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swamping everything else — which is as it should be.

Sumit Paul-Choudhury, in **Comics International** #48, is right: lavish, expensive 'art' comics are unlikely ever to endear themselves to the British public. Cheap, reader-friendly comics are where it's at. All those 'graphic novel'-waving evangelists have been barking up the wrong tree all this time. But a cheap, reader-friendly comic doesn't have to be about superheroes (especially in the UK, where there's no indigenous superhero tradition anyway). It would be neat if someone would put some money behind a comic that British people would actually *read* (and it's not just self-interest that makes me believe **Deadline**, for instance, could sell three times as many copies with some really committed investment behind it).

The indie and small press publishers both here and in the States are fighting hard to get some diversity and quality into comics. Gary Groth may be an opinionated bigmouth, but he's not in any elite: he's just one guy shouting about what matters to him (integrity, quality, creativity; elitist concerns?) trying to get heard over the endless stream of publicity and hype from the majors. He's no saint, but he's not in it for the money!

I have to laugh when someone uses the word elitist to describe people like myself who love comics so much they're prepared to totally annoy their loved ones by staying up till all hours painstakingly putting together a comic, a strip, or a 'zine for little or no financial return. From where I'm standing, it looks like they're looking down their noses at *me*. I've got no power or influence in the comics industry whatsoever; if only! But I do it anyway. Sort of brings a tear to your eye, doesn't it? Hey, it's a dirty job, but somebody's got to do it.

Slag my drawings if you like, but not my motives, please. When I'm heading Comixcorp Inc for forty grand a year, call me elitist, until then, get real.

Graphic novels or graphic plays

Comment by Paul Bracci, Director, Collar and TIE Theatre-In-Education Company

MANY contributors to **Comics International** argue passionately for comics to be treated as a distinct art form and to be given the respect they deserve. Fair enough.

However, in this quest for legitimacy, why do they spend so much time and effort comparing them to literature, and in particular novels? Does the phrase *Graphic Novel* reflect fairly the artistic processes contained within the medium of comics?

I work as a theatre director. Drama is my medium. For me, comics and drama share much common ground. It's obvious. They both tell stories through characters and action.

Compared with the novel, third person narration is kept to a minimum. You can "see" what happens. Character's expressions and motivation, pace and timing are all present in the comic book form just as they are in theatre. The connections between the mediums are genuine. We should not be talking of graphic novels but of graphic plays.

For me this is not a theoretical debate, but part of my working life. My theatre company works with young people. We use theatre as a way of bringing learning to life through participation. In recent months, we have extended this process to involve the medium of comics. Working alongside our theatre workers, young people are creating a fictional world through drama, a "continuity" if you like. A rural town called Factford.

By making theatre we create characters, action and plot. Then, working with an experienced comic book artist, these ideas are drawn together and translated into a comic book, and published for other young people to read.

In a way we are throwing the process of film making in to reverse: creating the action, then choosing the camera shots (or panels) then finishing with our storyboard.

Conversely, you can use the comic as a starting point in the process, bringing the action in each individual panel to life through drama — as if releasing the pause button on a "frozen" video. By looking at each panel carefully you might probe a character's feelings by creating thought bubbles where they do not exist in the published text. "Readers" become "Actors".

Traditionally, schools and comics do not mix, but in just a few months thirty schools have been drawn to this project. Thirty schools using comics as part of their everyday teaching! What's more, the children know that the mix of comics and drama makes sense: they play at being the characters just as they play in the playground — recreating situations, asking questions like "what if.." and discovering how characters think and feel.

If a panel shows a crowded press conference, with journalists asking hurried questions, using role play young people can take on those roles and bring the action to life. They use drama as the key to unlock the meanings contained in the narrative of the publication. Just as actors do with a play text.

Similarly, the partnership between artist and director is an exciting one. Both sides of the equation finding common ground at every turn, but always having to face up to new questions: how do you represent a dramatic pause in a comic? How does a comic script differ from a play script?

We are very excited by our work. Thousands of young people have been involved in the creation of our comic and through drama feel they do not only know the characters, but have an ownership of them, their struggles and their world.

So what of the term *Graphic Novel*? These days I spend so much time "living" in Factford, I feel I know the people, their homes, their problems — soon I will even have a street plan. For me, *Graphic Play* is the only phrase that has any real meaning.

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COMICS ECONOMICS

The direct sale market now represents over 85% of US comics publishers sales revenue. The following shows the top titles ordered through the four leading UK & US direct sales distributors. As such it does not reflect retail sales, but instead total orders placed by traders anticipating their retail sales three months ahead. *compiled by Phil Hall*

Direct Market trade order charts: December '94 titles

Titan Distributors (UK) Top 50 Titles

1	X-Men Alpha ($3.95)	Marvel	26	Cable 20 ($1.95)	Marvel
2	X-Men 41 ($1.95)	Marvel	27	Incredible Hulk 426 ($1.95)	Marvel
3	Uncanny X-Men 321 ($1.95)	Marvel	28	ClanDestine 5 ($1.95)	Marvel
4	Spawn 27 ($1.95)	Image	29	Invisibles 6 ($1.95)	DC
5	Generation X 4 ($1.95)	Marvel	30	Spider-Man 55 ($2.95)	Marvel
6	Sandman 67 ($1.95)	DC	31	Fantastic Four 397 ($1.50)	Marvel
7	Angela 1 ($2.25)	Image	32	Robin 14 ($2.95)	DC
8	Azrael 1 ($1.95)	DC	33	X-Men 2099 #17 ($1.50)	Marvel
9	Wolverine 90 ($1.95)	Marvel	34	Cyberforce 10 ($1.95)	Image
10	X-Force 43 ($1.95)	Marvel	35	Superman 97 ($1.50)	DC
11	Batman/Predator II #3 ($2.50)	DC	36	Aliens/Predator 10 ($2.50)	D.Horse
12	Dark Empire II #1 ($2.50)	Dark Horse	37	Superman Man of Steel 41 ($1.50)	DC
13	Rogue 2 ($2.95)	Marvel	38	Lobo 13 ($1.95)	DC
14	Previews vol 4 #12 ($2.00)	Diamond	39	Adventures/Superman 520 ($1.50)	DC
15	X-Factor 111 ($1.95)	Marvel	40	Action Comics 707 ($1.50)	DC
16	Legends/Dark Knight 68 ($1.95)	DC	41	Spect Spider-Man 221 ($1.50)	Marvel
17	Batman 515 ($2.95)	DC	42	Star Wars/Dark Lords 3 ($2.50)	D.Horse
18	WildC.A.T.s 16 ($1.95)	Image	43	Judge Dredd/Legends 32 ($1.95)	DC
19	Bishop 3 ($2.95)	Marvel	44	Books of Magic 10 ($1.95)	DC
20	Hellblazer 86 ($1.95)	DC	45	Lobo/Deadman ($3.95)	DC
21	Detective Comics 682 ($2.95)	DC	46	Web of Spider-Man 121 ($1.50)	Marvel
22	Sin City: Big Fat Kill 2 ($2.95)	D.Horse	47	Catwoman 18 ($1.75)	DC
23	Shadow of the Bat 35 ($2.95)	DC	48	Spider-Man 2099 #28 ($1.50)	Marvel
24	Excalibur 86 ($1.95)	Marvel	49	Judge Dredd 7 ($1.95)	DC
25	Amazing Spider-Man 398 (1.50)	Marvel	50	Maxx 12 ($1.95)	Image

First Choice Wholesale (UK) Top 50 Titles

1	X-Men Alpha ($3.95)	Marvel	26	Amazing Spider-Man 398 ($1.95)	Marvel
2	Spawn 27 ($1.95)	Image	27	Books of Magic 10 ($1.95)	DC
3	Dark Empire II ($2.95)	Dark Horse	28	Spect Spider-Man 221 ($1.50)	Marvel
4	Generation X 4 ($3.95)	Marvel	29	Spider-Man 55 ($1.95)	Marvel
5	Uncanny X-Men 321 ($1.95)	Marvel	30	Cable 20 ($1.95)	Marvel
6	Azrael 1 ($1.95)	DC	31	Excalibur 86 ($1.95)	Marvel
7	Sandman 67 ($1.95)	DC	32	Lost Universe 1 ($1.95)	Tekno
8	Angela 1 ($2.25)	Image	33	Mr Hero 2 ($1.95)	Tekno
9	X-Men 41 ($1.95)	Marvel	34	Sin City Big Fat Kill 2 ($2.95)	D.Horse
10	Batman/Predator II #3 ($2.50)	DC	35	Primortals 2 ($1.95)	Tekno
11	Wolverine 90 ($1.95)	Marvel	36	Web of Spider-Man 121 ($1.50)	Marvel
12	Detective Comics 682 ($2.95)	DC	37	ClanDestine 5 ($1.95)	Marvel
13	Hellblazer 86 ($1.95)	DC	38	Judge Dredd/Legends 3 ($1.95)	DC
14	Batman 515 ($2.95)	DC	39	Fantastic Four 397 ($1.50)	Marvel
15	Rogue 2 ($2.95)	Marvel	40	Hulk 426 ($1.95)	Marvel
16	Star Wars/Dark Lords 3 (2.50)	D.Horse	41	Strange Tales ($6.95)	Marvel
17	Shadow of the Bat 35 ($2.95)	DC	42	Action Comics 707 ($1.50)	DC
18	Robin 13 ($2.95)	DC	43	Man of Steel 41 ($1.50)	DC
19	Legends/Dark Knight 68 ($1.95)	DC	44	Adventures/Superman 520 ($1.50)	DC
20	X-Factor 111 ($1.95)	Marvel	45	Judge Dredd 7 ($1.95)	DC
21	X-Force 43 ($1.95)	Marvel	46	Lobo 13 ($1.95)	DC
22	Invisibles 6 ($1.95)	DC	47	Daredevil 337 ($1.50)	Marvel
23	Bishop 3 ($2.95)	Marvel	48	Lobo v Deadman ($3.95)	DC
24	Catwoman 18 ($1.50)	DC	49	Alien/Predator 10 ($2.50)	Dark Horse
25	WildC.A.T.s 16 ($1.95)	Image	50	Classic Star Wars/Early 5 (2.50)	D.Horse

Diamond Distributors (US) Top 50 Titles

1	X-Men Alpha ($3.95)	Marvel	26	Team 7 #3 ($1.95)	Image
2	X-Men 41 ($1.95)	Marvel	27	Cyberforce 10 ($1.95)	Image
3	Uncanny X-Men 321 ($1.95)	Marvel	28	Spider-Man 55 ($1.95)	Marvel
4	Spawn 27 ($1.95)	Image	29	Excalibur 86 ($1.95)	Marvel
5	Angela 1 ($2.25)	Image	30	Lost Universe 1 ($1.95)	Tekno
6	Generation X #4 ($1.95)	Marvel	31	Legends/Dark Knight 68 ($1.95)	DC
7	Wolverine 90 ($1.95)	Marvel	32	Spect Spider-Man 221 ($1.50)	Marvel
8	Azrael 1 ($1.95)	DC	33	X-Men 2099 #17 ($1.50)	Marvel
9	Rogue 2 ($2.95)	Marvel	34	Prophet 9 ($2.50)	Image
10	Batman 515 ($2.95)	DC	35	Web of Spider-Man 121 ($1.50)	Marvel
11	X-Force 43 ($1.95)	Marvel	36	Vampirella 0 ($2.95)	Harris
12	WildC.A.T.s 16 ($2.25)	Image	37	Star Wars/Dark Lords 3($2.50)	D.Horse
13	X-Factor 111 ($1.50)	Marvel	38	Catwoman 18 ($1.50)	DC
14	Bishop 3 ($2.95)	Marvel	39	Primortals 2 ($1.95)	Tekno
15	Detective Comics 682 ($2.95)	DC	40	Mr Hero 2 ($1.95)	Tekno
16	Dark Empire II #1 ($2.50)	Dark Horse	41	Cyberforce Origins 2 ($2.50)	Image
17	Batman/Predator II #3 ($2.50)	DC	42	Incredible Hulk 426 ($1.95)	Marvel
18	Shadow of the Bat 35 ($2.95)	DC	43	Green Lantern 59 ($1.50)	DC
19	Superman 97 ($1.50)	DC	44	Backlash 3 ($1.95)	Image
20	Adventures/Superman 520 ($1.50)	DC	45	Sandman 67 ($1.95)	DC
21	Superman Man of Steel 41 ($1.50)	DC	46	Mighty Morphin P R 2 (1.95)	Hamilton
22	Cable 20 ($1.95)	Marvel	47	Stormwatch 18 ($1.95)	Image
23	Action Comics 707 ($1.50)	DC	48	Superboy 12 ($1.50)	DC
24	Robin 14 ($2.95)	DC	49	Wildstorm Swimsuit 1 ($2.95)	Image
25	Amazing Spider-Man 398 ($1.50)	Marvel	50	Fantastic Four 397 ($1.50)	Marvel

Capital City Distribution (US) Top 50 Titles

1	X-Men Alpha ($3.95)	Marvel	26	Adventures/Superman 520 ($1.50)	DC
2	X-Men 41 ($1.95)	Marvel	27	Action Comics 707 ($1.50)	DC
3	Uncanny X-Men 321 ($1.95)	Marvel	28	Spider-Man 55 ($1.95)	Marvel
4	Spawn 27 ($1.95)	Image	29	Cyberforce 10 ($1.95)	Image
5	Wolverine 90 ($1.95)	Marvel	30	Spect Spider-Man 221 ($1.50)	Marvel
6	Generation X 4 ($1.95)	Marvel	31	Lost Universe 1 ($1.95)	Tekno
7	Angela 1 ($2.25)	Image	32	X-Men 2099 #17 ($1.50)	Marvel
8	Rogue 2 ($2.95)	Marvel	33	Legends/Dark Knight 68 ($1.95)	DC
9	Azrael 1 ($1.95)	DC	34	Web of Spider-Man 121 ($1.50)	Marvel
10	X-Force 43 ($1.95)	Marvel	35	Prophet 9 ($2.50)	Image
11	X-Factor 111 ($1.95)	Marvel	36	Primortals 2 ($1.95)	Tekno
12	WildC.A.T.s 16 ($1.95)	Image	37	Star Wars/Dark Lords 3 ($2.50)	D.Horse
13	Batman 515 ($2.95)	DC	38	Mr Hero 2 ($1.95)	Tekno
14	Bishop 3 ($2.95)	Marvel	39	Catwoman 18 ($1.50)	DC
15	Dark Empire II #1 ($2.95)	Dark Horse	40	Hulk 426 ($1.95)	Marvel
16	Cable 20 ($1.95)	Marvel	41	Sandman 67 ($1.95)	DC
17	Detective Comics 682 ($2.95)	DC	42	Vampirella 0 ($2.95)	Harris
18	Excalibur 86 ($3.50)	Marvel	43	Green Lantern 59 ($1.50)	DC
19	Batman/Predator II #3 ($2.50)	DC	44	Backlash 3 ($2.50)	Image
20	Team 7 #3 ($1.95)	Image	45	Stormwatch 18 ($1.95)	Image
21	Shadow of the Bat 35 ($2.95)	DC	46	Cyberforce Origins 1 ($2.25)	Image
22	Amazing Spider-Man 398 ($1.50)	Marvel	47	Fantastic Four 397 ($1.50)	Marvel
23	Superman 97 ($1.50)	DC	48	Maxx 12 ($1.95)	Image
24	Robin 14 ($2.95)	DC	49	Superboy 12 ($1.50)	DC
25	Superman Man of Steel 41 ($1.50)	DC	50	Wildstorm Swimsuit ($2.95)	Image

Comics International Top 50: December 1994

WHILE the facing page's charts for the two major US distributors and their UK equivalents throw up interesting differences between buying trends in each country, to overview the total ordering, **Comics International** produces its own top fifty chart. The only combined chart in the industry.

Taking the order levels from each company and factoring in the size of each operation, we are able to produce a chart reflecting the entire month with far greater accuracy than those produced for the record, film or book industry.

This represents the trade orders for titles — meaning retailers believe they can sell the books they are ordering. Whether consumers choose to buy them is a different matter. (Key: re = re-entry; * irregular schedule)

1	(new)	X-Men Alpha ($3.95)	Marvel
2	(1)	X-Men 41 ($1.95)	Marvel
3	(=)	Uncanny X-Men 321 ($1.95)	Marvel
4	(2)	Spawn 27 ($1.95)	Image
5	(6)	Wolverine 90 ($1.95)	Marvel
6	(4)	Generation X #4 ($1.95)	Marvel
7	(new)	Angela 1 ($2.25)	Image
8	(new)	Azrael 1 ($1.95)	DC
9	(5)	Rogue 2 ($2.95)	Marvel
10	(11)	X-Force 43 ($1.95)	Marvel
11	(15)	X-Factor 111 ($1.95)	Marvel
12	(14)	Batman 515 ($2.95)	DC
13	(9)	WildC.A.T.s 16 ($1.95)	Image
14	(new)	Star Wars: Dark Empire II #1 ($2.95)	Dark Horse
15	(8)	Bishop 3 ($2.95)	Marvel
16	(18)	Detective Comics 682 ($2.95)	DC
17	(12)	Batman/Predator II: Bloodmatch #3 ($2.50)	DC
18	(26)	Batman: Shadow of the Bat 35 ($2.95)	DC
19	(36)	Excalibur 86 ($1.95)	Marvel
20	(23)	Cable 20 ($3.50)	Marvel
21	(20)	Amazing Spider-Man 398 ($2.95)	Marvel
22	(16)	Superman 97 ($1.50)	DC
23	(18)	Adventures of Superman 520 ($1.50)	DC
24	(37)	Robin 14 ($1.50)	DC
25	(19)	Superman Man of Steel 41 ($1.50)	DC
26	(22)	Action Comics 707 ($1.50)	DC
27	(17)	Team 7 #3 ($2.25)	Image
28	(27)	Spider-Man 55 ($1.95)	Marvel
29	(24)	Cyberforce 10 ($1.95)	Image
30	(new)	Gene Roddenberry's Lost Universe 1 (1.95)	Tekno
31	(30)	Spectacular Spider-Man 221 ($2.95)	Marvel
32	(28)	X-Men 2099 #17 ($1.50)	Marvel
33	(32)	Legends of the Dark Knight 68 ($1.95)	DC
34	(31)	Web of Spider-Man 121 ($2.95)	Marvel
35	(29)	Prophet 9 ($2.50)	Image
36	(new)	Vampirella 0 ($2.95)	Harris
37	(26)	The Primortals 2 ($1.95)	Tekno
38	(=)	Dark Lords of the Sith 3 ($2.50)	Dark Horse
39	(42)	Catwoman 18 ($1.50)	DC
40	(41)	Sandman 67 ($1.95)	DC
41	(23)	Incredible Hulk 426 ($1.95)	Marvel
42	(25)	Mr Hero, The Newmatic Man 2 ($1.95)	Tekno
43	(40)	Stormwatch 18 ($1.95)	Image
44	(45)	Green Lantern 59 ($1.50)	DC
45	(new)	Cyberforce Origins: Cyblade ($2.95)	Image
46	(39)	Backlash 3 ($2.25)	Image
47	(44)	Superboy 12 ($1.50)	DC
48	(=)	Fantastic Four 397 ($1.50)	Marvel
49	(*)	Maxx 12 ($1.95)	Image
50	(13)	Mighty Morphin Power Rangers 2 ($1.95)	Hamilton

Marvel Comics percentage dropped depite seven titles in the top ten. With only 36% of the top fifty, this is the company's poorest performance since August. But unlike August, there has been a massive consolidation around the X-titles.

X-Men Alpha steals the top spot as it leads all the titles into the new year's massive *After Xavier: The Age of Apocalypse* storyline which is expected to give Marvel a genuine clean sweep of the top ten next month (will **Spawn** be able to hold onto a top ten place?). The new storyline has caught the imagination of the retailers and many of the poor-selling titles such as **Cable** and **Excalibur** have gained phenomenal ground. **Excalibur** is this month's highest climber and is also Warren Ellis's first issue handling plot and script.

Wolverine, despite his return to the **X-Men**, is still maintaining a high position, moving up one place and beating Image's Todd McFarlane-owned Neil Gaiman-created **Angela** and the psychotic former Batman, **Azrael**, into a top five position.

X-Force and **X-Factor** have also both moved up the charts in anticipation of the history changing mini-series.

However **X-Men 2099** #17 (officially part of the 2099 stable) is still dropping and, with none of the other 2099 titles achieving top 50 sales, it is not difficult to see why the line has a new editor-in-chief.

The Fantastic Four and **The Incredible Hulk** have the distinction of being the only two titles from Marvel in the chart that aren't either related to the **X-Men** or **Spider-Man**. If it hadn't had been for **Mighty Morphin Power Rangers**'s mighty plunge, ol' Greenskin could well have had the distinction of being the biggest faller for the second time in five months.

The Spider-Man family of titles continue to hold its own. But retailers are finally cutting back on **Spider-Man Unlimited**. After various solicitations referring to important events happening in this prestige title and nothing of the sort transpiring, it has fallen way out of the top 50 and charted this month at #80.

Image Comics 20% showing in the chart is another fall on previous months. The only Extreme Studios title to make the top 50 is the Stephen Platt illustrated and Rob Liefeld written **Prophet**, which has been losing ground every month after a succession of missed deadlines and incomplete issues finished by fill-in artists. Liefeld's Maximum Press launch title, **Warchilde**, had a poor start, placing low in the seventies.

WildC.A.T.s, **Cyberforce** and **Team 7** all dropped places and now that Jim Lee has left **WildC.A.T.s** and Marc Silvestri is talking about taking a break from **Cyberforce**, it looks as though the grip that Image had on the top ten is beginning to slip with only Todd McFarlane titles standing off the X-books domination of the top.

But McFarlane is also on the receiving end of a drop. It seems that despite excellent fan reaction to Greg Capullo, **Spawn** isn't as popular without Todd handling the art. But the **Spawn** family of titles (**Angela** and **Violator**) have maintained a high placing in the chart and McFarlane's longevity seems to be guaranteed, at least for the immediate future.

DC Comics has a 30% share of the top 50 this month, an increase on previous months, thanks to the release of **Azrael**. Sadly, DC don't seem to be able to consistantly chart with anything outside of the Superman and Batman family of titles. **Green Lantern** just holds onto a top 50 place (at #44 this month) though **Sandman** continues to benefit from UK orders (at #6 and #7 from Titan and First Choice) while less popular in the States (at #45 and #41 from Diamond and Capital).

The Superman family continues to slide as all the Superman titles drop out of the top 20. It seems the new found following for the Man of Steel is on a definite wane and although **Superman** #100 is on the horizon, it's difficult to see any of the **Superman** titles regaining the ground once held without a clutch of top class creators taking over.

Tekno Comix continues its assault on the top 50, now having three books placing. This is the best performance from an independent publisher since Valiant achieved four titles in the chart exactly 12 months ago. **Leonard Nimoy's The Primortals** (at #37) fared slightly better than **Neil Gaiman's Mr Hero — The Newmatic Man** (at #42), while **Gene Roddenberry's The Lost Universe** (yet another comic with a title that may prove a nightmare for filing) was the fifth highest new entry, placing at #30.

Dark Horse: **Star Wars: Tales of the Jedi — the Dark Lords of the Sith** #3 (whew!) maintains its position within the top fifty staying put at #38. The company's major **Star Wars** release of 1995/96, **Star Wars: Dark Empire II** #1 has burgeoned its way into the chart to give Dark Horse its highest ever placing in the top 50. Placing at #13, only the X-books, Batbooks, and Image's Todd McFarlane and Jim Lee have outsold it this month. No mean feat.

Chaos Comics The company that has built a successful independent line on the back of **Evil Ernie** and **Lady Death** has continued to place books in the top 100 for the last six months. The third part of **Evil Ernie: The Revenge** has charted this month at #75

Bongo is still placing, despite a small product line. Its only December release, **Simpsons Comics** #7, charted at 100.

Hamilton: After placing with **Mighty Morphin Power Rangers** #1 at an impressive #13 last month, the popular television series spin-off has plummetted this month to #50. The one point difference between **Wildstorm: Swimsuit Special** and the Power Rangers was the only thing

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stopping it from dropping out of the top 50 after only one month.

Harris: **Vampirella** has been a solid title for Harris since they entered into comics publishing in 1991. The **Vengeance of Vampirella** title has been close to breaking into the top 50 for some months and the company has finally pushed through with the release of this **Vampirella #0** link issue sorting out continuity between the original Warren published 1970s stories and the Harris titles.

General analysis The following key titles failed to chart:

From Marvel: **X-Men: Year of the Mutant #2, Spider-Man Unlimited #8, Hulk 2099 #3, Spider-Man: Friends & Enemies #2, Spider-Man: Power of Terror #2, Strange Tales** and **Gargoyles #1.**

DC: **Flash #98, Babylon 5 #2, Lobo/Deadman: Brave and the Bald** and **Extreme Justice #1.**

25 Image titles failed to place in this month's top 50: **Shadowhawk #16, Supreme #22, Bloodstrike #17, Newmen #9, Youngblood Strikefile #10, Brigade #15, Codename: Strykeforce #10, Savage Dragon #16, Supreme: Legend of #1, Deadly Duo #2, Shaman's Tears #4, Wildstorm Rarities #1, Wildstorm Swimsuit Special #1, WildC.A.T.s Adventures #4, Deathblow #12, Battlestone #2, Boof #6, Boof and the Bruise Crew #6, Groo #1, Badrock & Company #4, Supreme: Glory Days #2, Youngblood: Year One #2, Black & White #3, Freak Force #10,** and collecting image's wooden spoon this month, **Troll: Thanksgiving Special.**

Overview: Ups, Downs and Outs

Titles that dropped out of the chart this month (not including one-shots and concluded mini-series):	issue #	last month	this month
Silver Surfer	101	(34)	68
Black & White	3	(43)	52
Youngblood Year One	2	(49)	67
Sin City: Big Fat Kill	2	(50)	57

Okay, comic-watchers, here's the summary...

Titles rising: 12
Titles falling: 27
New entries: 7
Re-entries/irregular schedule 1
Non-movers: 3

Highest new entry ..... **X-Men Alpha** (Marvel)
Highest climber ..... **Excalibur** #86 (Marvel) up 17 places
Biggest drop **Morphin Power Rangers** #2 (Hamilton) down 37 places
Highest re-entry or irregular scheduled ..... **Maxx** #12 (Image)

Twelve month breakdown:

% = number of titles in top 50

Comics International	#39	#40	#41	#42	#43	#44	#45	#46	#47	#48	#49	#50
Marvel	44	40	46	48	38	36	34	42	40	40	38	36
DC	26	28	30	32	32	32	38	28	26	28	28	30
Image	18	24	18	18	28	28	24	28	34	28	22	20
Dark Horse	2	2	0	2	0	0	2	2	0	2	4	4
Valiant	4	4	2	0	2	2	0	0	0	0	0	0
Malibu	4	0	0	0	0	0	0	0	0	0	0	0
Bongo	2	2	2	0	0	0	0	0	0	0	0	0
Hamilton	-	-	-	-	-	-	2	0	0	0	2	2
Chaos	-	-	-	-	-	-	-	-	-	2	0	0
Tekno	-	-	-	-	-	-	-	-	-	-	4	6
Crusade	-	-	-	-	-	-	-	-	-	-	2	0
Harris	-	-	-	-	-	-	-	-	-	-	-	2

Publishers' % family of titles shares:

	#39	#40	#41	#42	#43	#44	#45	#46	#47	#48	#49	#50
X-family	22	16	20	24	20	20	20	22	20	22	22	24
Superman	14	14	16	16	16	14	22	12	10	10	10	10
Bat family	10	12	14	12	12	14	12	14	12	14	14	16
Spider-Man	10	12	12	14	10	8	8	8	12	10	8	8
Extreme	6	8	10	4	6	10	4	6	10	6	4	2
Homage	10	8	10	8	10	12	12	12	14	14	12	12

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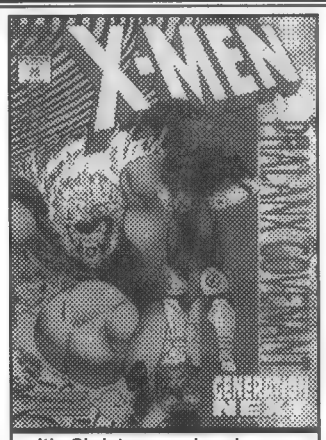

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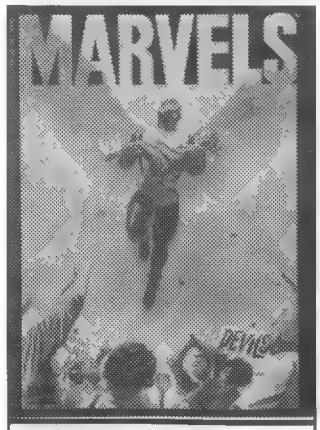

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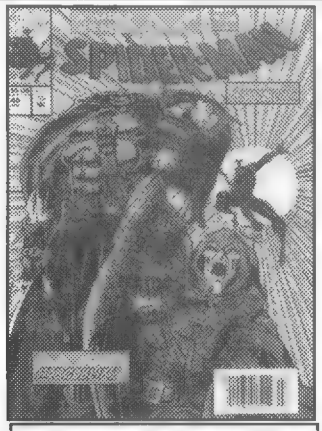

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REVIEWS

As part of the celebration of ***Comics International****'s 50th issue, our regular team of reviewers turns its attention away from this month's latest comics and looks back instead at individual titles' progress during the last five years. As always, the general performance of a title is measured on a scale of 1 to 10 and no attempt is made to compare* ***Bone*** *to* ***X-Men****, but each title is scored within the context of its own genre.*

Reviews Editor: *Sarah Bolesworth*

DC COMICS

Animal Man

by Morrison + Milligan + Veitch + Delano & Truog + Dillon + Pugh

How could *anyone* follow what has to be the best post-modernist comic book ever written, particularly when Morrison concluded by revealing to the eponymous character that it was all just a story? Milligan provided an enjoyable six issues of Morrison-esque lunacy before Veitch and Dillon tried to make sense of what remained. Although many promising ideas followed, Veitch never seemed to follow them through and his run ended with plot threads left dangling. Delano brought Vertigo horror to the title, but his forays into religion have been sometimes uninspiring. Animal Man's future was always cursed by Grant Morrison. *(Rol Hirst)* **7**

Grant Morrison's revival of this comic character created one of the relatively unnoticed but revolutionary superhero comics of the Eighties; Peter Milligan's run was passable and read more like Morrison's **Doom Patrol** than Morrison's **Animal Man**. It was Jamie Delano's arrival on the book coinciding with the emergence of Vertigo that enticed back many of the title's lost readers as Delano confronted many of the social issues that Morrison skipped around. With tragedy and transformation Delano, with his dark and deep accomplice Steve Pugh, who's art has kept this book from being lost in the Vertigo mix, has written a confrontational book that challenges social norms. Even its quiet pauses, in retrospect, have been necessary for the book's form. *(Richard Johnston)* **9**

Batman

by Grant + Moench & Breyfogle + Aparo + Manley

Alan Grant's best **Batman** is that which he did with Norm Breyfogle, and their work was head and shoulders above Grant's more recent efforts. Doug Moench arrived in time for *Knightfall*, with Batman pitted against all his classic foes and then broken — exciting stuff. If only they hadn't made such a mess of what came next — Azbats was meant to be the wrong choice, but it wasn't any fun following a psychopathic nutter in a robotic bat-suit for so long. Stringing out Bruce Wayne's return was a mistake that probably lost DC a lot of readers, and Manley's muddy art didn't help. *(Rol Hirst)* **6**

Detective Comics

by Milligan + Dixon & Aparo + Lyle + Nolan

Hard to believe now that just a couple of years ago, Peter Milligan was writing a regular Bat-book. Perhaps ten or twenty years from now, those stories will be held up as forgotten classics — macabre, quirky and often quite frightening. His successor, Chuck Dixon, became one of the hardest-working Bat-writers of recent years, but his love of the violent vigilante (he also wrote **The Punisher**) seemed at odds with many people's view of the character. Meanwhile, Graham Nolan came out of the shadows to really shine as a superior Bat-artist. *(Rol Hirst)* **7**

Flash

by Waid + Messner-Loebs & LaRoque + Weiringo

This most consistent and enjoyable orthodox superhero book has benefitted greatly from two writers who obviously loved their character, and from two artists who have proved themselves among the best in the industry. Waid in particular disproved the rule that fans don't write good comics, with a touching retelling of Wally's origin to his masterwork, the stunning *Return of Barry Allen* storyline that contained a few genuinely surprising plot-twists — a real achievement these days. His love of time travel and science fiction in general has boosted the strip into new areas; the title is still fresh. *(Rol Hirst)* **9**

Green Arrow

by Grell + Dooley + Dixon + Grant + Puckett & Hoberg + Aparo

Green Arrow has suffered a few ups and downs since Mike Grell left for Image, Axis, then Image again. Grell was the last of the big-name post-**Crisis** creators to stay with DC, long after Byrne, Miller, Perez and company had moved on. His Oliver Queen was definitive. A tough act to follow then, which wasn't made any easier by the writers, who all seemed to have different ideas for the character, from killer-vigilante to straight superhero. Green Arrow became an uncomfortable mix of the two, despite strong Aparo visuals. However, new writer Kelly Puckett may yet give the book the direction it needs. *(Rol Hirst)* **6**

Green Lantern

by Giffen + Jones + Marz & Broderick + Bright + various

Although some said the Green Lantern concept was way past its sell-by date, even in the Eighties, the **Emerald Dawn** retelling of Hal Jordan's origin showed much promise for the hero's post-**Crisis** modernisation. Unfortunately, although Gerard Jones' regular series started very well, somewhere along the line the writer over-committed himself and the quality of his work took a nose-dive. Step in Marvel shocktrooper Marz, whose tactics had Jordan going insane and a new GL appointed. But these stories proved to be all gloss and no subtlety, all violent cliches and no soul. *(Rol Hirst)* **4**

Hawkman & Hawkworld

by Loebs + Ostrander & Lieber + Nolan + Duursema + Truman

Part political satire, part superhero, part SF adventure, **Hawkworld** has suffered from being a little bit too highbrow for those who just want slam-bang action from their superheroes. Crammed full of ideas, it represented Ostrander's work at full power, right up until the explosive end. Its replacement, **Hawkman**, was the straight superhero book that "everybody wanted". And it sucked. Ostrander was obviously uncomfortable writing like this and he soon jumped ship, leaving Loebs to pick up the pieces. And after a few hiccups, it looks like he might even succeed with a character-based series substantially strengthened by **Zero Hour**. *(Rol Hirst)* **7**

Hellblazer

by Ennis + Delano & Dillon + Phillips + Simpson

By the end of his ground-breaking run on **Hellblazer**, Jamie Delano had made the character of John Constantine his own. Ennis had big shoes to fill, but coped admirably from the beginning; he saddled John with an all-too-human curse (lung cancer) for which a magical solution was required, but that would haunt him for years. The real magic began though when Ennis was joined by Steve Dillon. What followed was perhaps the most realistic, touching — and ultimately heart-breaking — love story ever told in comics, followed by a breakdown and resolution of truly magnificent proportions, with quite beautiful covers each month from painter Glenn Fabry. *(Rol Hirst)* **9**

Tales of John Constantine, a man who is so dangerous to know that his friends probably can't get life assurance. The last five years of this title can be divided between two writers' eras, Jamie Delano and Garth Ennis. Delano's tenure was notable for its less than subtle depiction of horror, but the issues towards the end of his run were marred, in my view, by Delano ramming worthy causes down our throats. Ennis's stories, while often brilliantly disturbing, were imbued with great humanity. One of them, about a young WW2 pilot trying to hang on to every moment of life while facing imminent death is one of the most moving stories I've read. *(Michael Graney)* **8**

Justice League America

by Giffen + DeMatteis + Jurgens + Vado + Jones & Hughes + Jurgens + various

There's no greater tragedy in the last five years than what has happened to the Justice League's title. What was once a laugh-out-loud satire of the superhero genre has degenerated into mindless, sub-Image pap with derivative artwork. Where once there were interesting three-dimensional characters with personalities and histories, now there are grim, tight-jawed ciphers. Just look at Booster and Beetle — once the funniest double-act anywhere and now reduced to a cliched big-brain scientist and a super-armoured future-boy. It's enough to make me cry. And I do, regularly. *(Rol Hirst)* **1**

Kid Eternity

Nocenti & various

A teenager returns from the dead with the ability to conjure up any person, either real or fictional. After the interesting mini-series featuring the Kid I had high expectations for the ongoing title — which, I'm afraid, weren't met. While I'm all for creative teams trying to do something a bit different, this series came over as dull and pretentious. The stories failed to involve the reader and the characters' dialogue seemed almost interchangeable. The lesson to be learnt here (if you'll excuse the paraphrase) is: with great creative freedom comes great responsibility! *(Michael Graney)* **3**

Legends of the Dark Knight

by various writers & artists

As a showcase for the premier artistic talent, this book has certainly succeeded in the last few years. Bart Sears, Gil Kane, Matt Wagner, Tim Sale, Bryan Talbot, Craig Russell and Arthur Ranson have all done outstanding work, helped along by the colouring of Digital Chameleon. If the stories don't often reach the same quality, perhaps it's merely because with four regular titles and umpteen mini-series every month, the possibilities for radical new twists on the legend are becoming severely limited. *(Rol Hirst)* **7**

Sandman

by Gaiman & Jones + McManus + Thompson + Talbot + Hempel + various

We might have expected a slip in quality after the classic *Seasons of the Mist* and *A Game of You* — after all, even Neil Gaiman isn't infallible. Instead, he surprised us all with the witty and poignant *Brief Lives*, which takes pride of place among its eminent predecessors. The fall came during *World's End*, a group of mostly pointless short stories which served only to flag events in the next multi-parter, *The Kindly Ones*. Here, Gaiman seemed to have returned to form, but the story has now been strung out to such an excessive length that many are losing interest. If it's over, let it end! *(Rol Hirst)* **8**

The saga of Morpheus — Lord of Dreams, a member of the family known as the Endless both have as their domain an aspect of human experience. It would be an impossible task to fully describe the quality, depth and richness of the plots and cast of characters Gaiman has devised for this title. But one notable fact is the number of people who have read this title (especially through the graphic novels), many of whom wouldn't ordinarily go near a comic — and I believe that alone makes it one of the most important comics of the last five years. *(Michael Graney)* **9**

Shade

by Milligan & Buckingham + Bachalo + Bond + Phillips

Quirky and bizarre, yet this title is always stylish. Milligan took a short-lived Ditko oddity and created a monster. The true strength of this book has always been its ability to change direction, often drastically, so that what began as a horror-tinged parody of the US somehow veered off into a road movie of honest, believable relationships, sex and haircuts. The title character began as a displaced alien in the body of a serial killer and became a poet, psychopath and philosopher.

Meanwhile, the biggest mystery of this title will always be why it took so long for Chris Bachalo to become a superstar. A unique book, and a real sign of the times. *(Rol Hirst)* **8**

Like its sister title **Sandman**, **Shade, The Changing Man** is a minor Sixties character revamped, Vertigo-style, who burst on the scene fresh and different. Shade was challenging, intelligent, funny, inventive and unpredictable, and provided a showcase for the peerless art of Chris Bachalo — arguably the finest comic artist to grace the medium in over a decade. Once the comic had found its legs, it became obvious that **Shade**'s strength lies in Pete Millígan's powerful characters. Not since Marvel's 1960s heyday had comic characters been so compelling and alive as Kathy, Lenny and Shade himself. You feel like you know them and their monthly adventures became as intriguing and addicting as a favourite soap-opera. No mean achievement given the comic medium's limitations, where true depth of character is a rare thing indeed. Sadly after about three or four years, everything began to change, beginning with Shade himself. Change, of course, was his nature, but the new Shade lacked the charm and innocence of his predecessor and was therefore harder to like. At the same time, Milligan began to show signs of burnout and his stories began to lose some of their zing (though such quality would have been difficult for anybody to maintain), while Chris Bachalo began to relinquish more and more of his art chores, so the quality of the book suffered further. Hopefully, Shade will someday regain its superior form, but the death of Kathy seemed to symbolise the end of one of the most brilliant runs in modern comics history. *(Skinny Melink)* **9**

Under our very noses, this extraordinary book has blossomed and grown — but Gaiman seems to cast a long shadow... Too long neglected, Milligan has taken us on his own surreal odyssey — at first, a journey through the American psyche and then, bit by bit, something more. Having explained Kennedy's death, deciphered the Sixties and prefigured *that* scene in *Reservoir Dogs* by over two years (#17 — really!), Milligan and the extraordinarily talented Bachalo never stopped moving. Bachalo is now gone, and so is Kathy; maintaining the momentum will be hard. But those still in doubt need only refer back to the extraordinary #7. Neil *who*? *(Michael Sperlinger)* **9**

Superman Family

by Jurgens + Ordway + Simonson + Stern + Kesel & Jurgens + Guice + Bogdanove + Grummett + Kitson + Ordway

The last few years of Superman can be divided into two distinct periods — pre-**Death** and post-**Death**. The pre-**Death** Superman stories were some of the best ever told — cheerful soap opera, thrills and fun. Then he died. I'm one of the few people who didn't moan about the death. Heck, I enjoyed it. It was exciting, it appealed to the kid in me, and even the over-long *Reign* storyline couldn't spoil it. However, what followed the resurrection has been, for the most part, a grim and lifeless melodrama, with one dramatic plot-twist unfurling after another in an increasingly desperate attempt to cling to new readers. The irony is that when nobody read **Superman** it was a lot more fun than it is now! *(Rol Hirst)* **6**

Swamp Thing

(Wheeler + Collins + Millar & various)

The problem with this title is that it has a ghost that is conjured up each time you assess its quality, and the name of that spectre is Alan Moore. By any standards that's a hell of a yardstick to be measured by, so I'll do my best to ignore it. Over the last five years Swampy has experienced many changes in styles of storytelling, from Doug Wheeler, who never really seemed to have a grasp on the character, through Nancy A. Collins, who steered the title towards fantasy and up to date with Mark Millar, on whom the jury's still out. Alec has been through a lot over the years, but on the whole there's always been something interesting happening to him. *(Michael Graney)* **7**

Vertigo

Published by DC Comics

The poor old Vertigo imprint doesn't half come in for some stick these days. Yet what many of its biggest detractors fail to recognise that it *has* succeeded in nurturing a market for something other than superheroes, and for that we should be grateful. Yes, there have been misfires (**Black Orchid**), valiant attempts drowned in intellectual twaddle (**Kid Eternity**) and downright turkeys (**Skin Graft** anyone?). But with the cornerstones of the line (**Hellblazer, Sandman, Shade**) for the most part strong, the future (**Invisibles, Preacher**) looks bright — and there have been some real gems (**Enigma, Witchcraft, Jonah Hex**) along the way. Perhaps not the saviours we'd all hoped for, but a worthwhile alternative. *(Rol Hirst)* **8**

Wonder Woman

by Loebs + Perez & Thompson + Cullins + Moder + Deodato

Bill Loebs looked like a wise choice as successor to George Perez's definitive Wonder Woman, after strong work on the female **Dr Fate**, but a team-up with Deathstroke was not perhaps the best start, and the *Lost in Space* story that followed didn't help. By the time artist Moder took over, it looked as if the book was beginning to recover, with a strong supporting cast and interesting subplots. Moder didn't last, though, and fill-in artist hell followed before the cheesecake king, Mike Deodato, stepped in and Loebs plumped for the by now hoary old plot twist of a *new* Wonder Woman. Been there. *(Rol Hirst)* **6**

MARVEL COMICS

The Amazing Spider-Man

by DeMatteis + Michelinie & Bagley + Larsen

Back in the Eighties, David Michelinie was writing some great Spider-Man stories. Whatever happened to him? In the last few years of his reign, the stories became insipid, boring and downright stupid — witness the ridiculous "true revelations" about Peter Parker's parents or the subtle-as-a-ton-of-bricks anti-smoking subplot. Along came DeMatteis and I cheered out loud. Of course, it took him a while to tidy up the mess left by Michelinie, but the promise of greatness was always there. That is, until the Clone returned. Now they want to tell me the character I grew up with, the character I loved all these years, is a suicidal fake? Bye, Spidey, it's been fun. *(Rol Hirst)* **5**

Cable

by Nicieza + Loeb & Thibert + Weisenfeld + Wyman + Skroce + various

Perhaps the most unwise move of Bob Harras's tenure as editorial X-chief was releasing this comic. The fact that in 20 issues there has only really been one significant story of interest, proves it. The problem is that there are far too many X-Men who deserve their own series and Cable isn't one of them. He was ideal when running X-Force, but otherwise the character has little depth, and the solo run has begun to show it. In the art department, Thibert hardly proved a dedicated practitioner, lasting only four mediocre issues. After a succession of poor fill-in creators and lamentable stories, the book finally settled down and now looks as if it may start to come around, under the guidance of Loeb and Skroce. *(Phil Hall)* **2**

Captain America

by Gruenwald & various

Mark Gruenwald's Captain America run entered the **Comics International** era at the peak of its artistic success — never matched, alas, by sales. With patient artistry, Gruenwald had worked the villainess Diamondback into both Cap's affections and ours, and her likeable presence had lent the book great vivacity and purpose. Since then there have been frequent and considerable reductions in quality — all, mind you, coinciding with periods in which Diamondback was neglected or misused. Gruenwald may well have tried too much; he seems to stumble still on the difficulty of binding the ultimate good guy to a mercenary and sometimes killer, however likeable. *(Fabio P. Barbieri)* **6**

ClanDestine & Excalibur

An Alan Davis overview

With the passing of our modest King, Jack Kirby, the finest writer-artist left in the field is arguably the equally modest Alan Davis.

Already a superlative artist, he returned in 1991 to **Excalibur**, a title he had co-founded only to see it deteriorate in the hands of others. By the simple expedient of taking the characters seriously — and with writing whose smoothness disguised astonishing density — Davis turned Excalibur around. When editorial folly and incompetence drove him off again, he developed his own ClanDestine characters, making it in only three issues, to the surprise of

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nobody at all, an utterly compelling series. *(Fabio P. Barbieri)* **10**

Excalibur

(various)

What a varied history this comic book has had. Confused plotlines, multiple contradictions in continuity. The high point: Alan Davis writing and drawing. The low point: Alan Davis not writing or drawing. This is one of Marvel's most inconsistent titles in terms of quality, though Warren Ellis's arrival has raised hopes impossibly high. *(Richard Johnston)* **1...9**

Groo

by Aragones with Evanier

Consistency, that's what **Groo** is all about. The same old gags, the same dumb old character, the same amount of fun every time you pick up an issue. From sharp satire to silly slapstick, but Aragones also knows how to touch a nerve or pluck on the heartstrings, typified in issue #100 where Groo finally learns to read. A strong, reliable and genuinely funny book. But Marvel gave it an expensive format, failed to promote the character and — boom, faster than you can say "Cheese Dip!", the team ups and leaves for Image. Best of luck to them. *(Rol Hirst)* **9**

Hellstorm

(Kaminski + Ellis & Manco)

It is no more, it has ceased to be. First 11 issues: drivel. Last 9 issues: inspiring, challenging and definitely not what Marvel generally is about. A success story in portraying demonology and satanism in the Marvel universe, this book has trod where everyone else has feared to tread, but was cancelled before its quality could shine through in sales. *(Richard Johnston)* **3...8**

Incredible Hulk

by David & Frank + Keown + various

Peter David's main talent for keeping a book interesting is that he refuses to rest on his laurels and won't let the plot stand still. In the last few years alone, the Hulk has gone from being a big grey bouncer with a sarcastic attitude to becoming a big green Pantheon leader, and the transition has always appeared natural and smooth. The Keown-illustrated build-up to #400's Leader showdown are some of the best Marvel comics this decade, and if it took David a while to find his feet again with new artist Frank, he can be forgiven for the spectacular way in which that artist's run ended, just this month. *(Rol Hirst)* **9**

Who would ever have believed Marvel could take a lame, lumbering, misanthrope from their early days and turn it into the most readable comic of recent years. Obviously Peter David takes the credit, but not without the approval of his editor, who has taken some quite controversial stands over the comic. Even when he has had team-ups thrust in his lap, David has made them seem so much more plausible and the sense of wonders yet to come has made this comic arguably the best superhero title on sale today. *(Phil Hall)* **9**

By the time **Comics International** arrived, Hulk had already survived the loss of McFarlane. It's to Peter David's credit that it's continued to thrive. The maestro behind the grey/green one's last six years is (not to damn with faint praise) the best thing the mainstream has going for it. Keown's run was the high water mark for recent superheroics in general, but whether charting the grey Hulk's engaging Las Vegas diversion as "Mr Fixit", the dramatic return of the jade giant, the dystopian **Future Imperfect**, or the recent SF/soap opera style with Gary Frank, David has proved himself undisputed king of an admittedly small hill. *(Michael Sperlinger)* **9**

Marvels

(Busiek & Ross)

A press photographer chronicles his experiences spanning from the '30s to the '70s in the Marvel Universe. This outstanding series works perfectly in both artwork and writing. Kurt Busiek's writing manages to capture the feelings of awe and wonder felt by people as the superbeings appear, and the darkside too as anti-mutant sentiment develops. Alex Ross's incredibly realistic art style draws you further into the proceedings and helped me recall the thrill I felt when I first started reading Marvel comics. All in all hugely entertaining. *(Michael Graney)* **10**

Spectacular Spider-Man

by DeMatteis + Grant + DeFalco & S. Buscema

After years of rather dull Gerry Conway stories, this title suddenly became spectacularly good with DeMatteis's intelligent character insights, the return of the Green Goblin and the best Vulture story ever told. Even Sal Buscema seemed touched by the magic, showing himself a much stronger artist than any of the boys over on **Amazing**. But it all fell apart with *Maximum Carnage*, a 12-part mindlessly violent crossover story with the most *stupid* plotline imaginable as the bad guys were defeated by a "goodness" machine. And this too was DeMatteis's idea! Then DeFalco took over. 'Nuff said. *(Rol Hirst)* **10...4**

Spider-Man

by McFarlane + Larsen + Grant + DeMatteis + Mackie & McLeod + Jansen + Lyle

Everyone knew Todd McFarlane could draw up a storm, but... write? It didn't matter, of course, as the book was released at the height of the speculator boom and became Marvel's biggest seller ever. But when Todd left, the book became a **Legends of the Dark Knight**-style mish-mash with Erik Larsen and loads of guest-stars. There were highlights — DeMatteis's Electro, Grant's Punisher and a wonderful McGregor/Rogers two parter, but in the end there was too much tosh — like the Kavanagh/Lee Iron Fist team-up. Enter Moward Hackie and

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it's strictly downhill from there. *(Rol Hirst)* 6

Uncanny X-Men

by Lobdell + Lee + Byrne + Claremont & Silvestri + Lee + Romita Jr + Portacio + Madureira + various

When Chris Claremont left this title, the bottom dropped out of many X-fans worlds. And to begin with, things did get shaky as Whilce Portacio took over as plotter and penciller. When this was changed, the title went through possibly the worst period it has ever undergone. The arrival of John Romita Jr and the vast improvement in writer Scott Lobdell saw the title begin to claw its way back into the hearts of X-fans and eventually displaced its multi-million selling adjectiveless sister title. Despite a succession of fill-in artists, Lobdell has achieved more in his short time on the book than Claremont did in his last five years on the title and has won over the highly critical X-fans. 7

Wolverine

by Hama & Kubert + Silvestri + Texeira + various

This title has gone from being a **Legends of the Dark Knight** styled series to essential reading for X-Men fans. Hama has long proven his a case for his promotion to one of the major two X-titles by incorporating Wolverine into regular continuity and playing off events in the main titles. He has been ably assisted by some of the best artists in the business, who have been able to convey the slight absurdity about the Wolverine mythos. Sadly, when fill-in artists cannot attain the same as the regulars, it becomes difficult to engross yourself in Hama's richly woven storylines. *(Phil Hall)* 8

X-Factor

by David + Lobdell + DeMatteis + DeZago & Stroman + Quesada + Duursema + various

Peter David's arrival as writer provided us with an X-book which was light on angst and big on laughs. Mutants doing a Justice League, but with the obvious serious overtones and potential tragedies never too far from the surface. Then he was gone. Within two months, scalding hot artist Joe Quesada also departed and every bit of credibility that **X-Factor** had achieved was lost. Since then the title has become difficult to follow and seems to be used mainly as a starting point for any major crossover. *(Phil Hall)* 10...5

X-Force

by Nicieza & Liefeld + Capullo + Pacella + Daniel

This is the mutant see-saw book: up one minute, down the next. Liefeld departed and the first major story arc was finished by poor Liefeld clone Mark Pacella. But then Greg Capullo came on board and writer Nicieza found his *true* mutant title. A comic in need of escaping the shadows of the New Mutants and their indomitable leader, Cable. There has been a considerable amount of character development in this title and it has been a good breeding ground for top flight artists. Capullo was missed, but replacement Tony Daniel has lived up to editor Bob Harras's faith in him. The only real criticism is the need now to leave Cable behind and to forge on as a new X-Men team. *(Phil Hall)* 7

X-Men

by Lee + Byrne + Nicieza & Lee + Kubert

This is a book with enormous potential which has consistently failed to live up to its parent title, **Uncanny X-Men**, despite creators including Jim Lee, Art Thibert and Andy Kubert. A disjointed comic with little charm and no finesse, it has been a great pity that Nicieza could not manage what his fellow X-writer Scott Lobdell achieved, especially as his lacklustre stories have taken the impact out of Andy Kubert's pencils. There really hasn't been a high point in this series. *(Phil Hall)* 3

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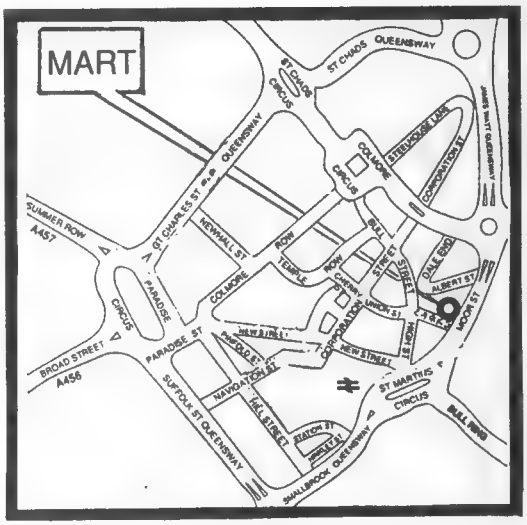

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INDEPENDENTS

Bone

by Jeff Smith; Cartoon Books

What can be said about **Bone** that hasn't already? Its strength is its simplicity. On the surface, it's just three odd-looking Bone creatures in a cartoon village, being hunted by vicious rat creatures and attempting to get help from a mysterious dragon. My first reaction was "so what?". But read on and you get hooked by the Bones, mesmerised and charmed. I can't say why Bone is so good. It just is. *(Rol Hirst)* 9

For the last few years, the comic world has been increasingly enchanted by the antics of a short, bald-headed squiggle and his troublesome cousins — Phoney the greedy fool, and Smiley the fool *tout court* — plus a dragon, a pretty girl, a little old lady who makes Superman look sick, a large barman, and several very very evil creatures. What little can be said about **Bone** has already been said; it's epic, it's funny, it uses the comics medium with delightful economy, and it's as sharp as a pin. Interestingly Smith, who makes such game of the pretensions of wealth in Phoney, is himself a capable businessman, whose advice to budding self-publishers is to study the market first. Maybe there's a bit of the Phoncible in him.
(Fabio P. Barbieri) 10

Bone's success is both encouraging and worrying. On the plus side, it's back-to-basics storytelling, its wholesome characters and its gentle wit are a natural and welcome backlash against the tide of grim 'n' gritty. Jeff Smith, without question, is the most talented new cartoonist of recent years. And yet, it's a worry that as the industry stagnates the reaction has been so retrogressive, a return to storytelling from a simpler age, not a push towards maturity. As with **Sandman**, it's a real fear that a return to more conventional fantasy — however well executed — will strangle our few genuine

innovators. *(Michael Sperlinger)* 9

Cerebus

by Sim & Gerhard; Aardvark-Vanaheim

After *Jaka's Story* and *Melmoth*, the two most affecting Cerebus storylines that Sim has ever written, a drop in quality might have been expected. Taken as a whole though, the first three parts of *Mothers and Daughters* are just as impressive. A wonderful mix of characters (Astoria, Elrod, Cirin, the Roach), savage satire of the comic book industry and a plot of such complexity that it will leave you thinking for years. In many ways, Dave Sim is the Charles Dickens of comic books, and if his controversial personal philosophy gets in the way from time to time, at least you can't blame his editors. *(Rol Hirst)* 9

Dave Sim's opus has bounced from extreme to extreme, scaling the critical heights with *Jaka's Story* and the poignant Wilde tribute *Melmoth*, before embarking on the erratic *Mothers and Daughters*, his purest but most savage work. Recent forays into experimental prose have only further divided an audience he once — with his **Spawn** issue — seemed to be consolidating; satire bulges under its own weight and threatens to give way to out and out polemic. The impression is of a man edging ever nearer the realisation of his personal vision but at the risk of shedding all but his staunchest fans — Sim's is an incredibly lonely path. *(Michael Sperlinger)* 7

Drawn & Quarterly

Publisher overview

The company created to publish **Drawn and Quarterly** has expanded into more esoteric territory. By publishing influential titles such as autobiographical series **Yummy Fur** by Chester Brown and **Palookaville** by Seth, **Drawn and Quarterly** has gained greater awareness than sales. Its work is daring and refuses to compromise for commercial reasons. *(Richard Johnston)* 8

Fantagraphics

Publisher overview

Fantagraphics has taken steps to place itself totally in the "alternative" market. By selling off **Amazing Heroes** and discontinuing Monster Comics, their anthropomorphic titles and superhero books, Fantagraphics has reshaped itself with titles such as **Hate, Naughty Bits, Cud** and the comic that started it all, **Love and Rockets**. But with the increase in interest for non-superhero titles from the mainstream publishers, the risk of a talent-drain arises. Dark Horse has taken Terry Laban's **Cud** and mistakes such as turning down **Strangers in Paradise** and the negative portrayal of publisher Gary Groth in much of the comics press have marred what is almost a perfect publishing scorecard. However, the sales of the Eros line of pornographic comics outside the direct market keep Fantagraphics on a firm commercial — if less of a moral — footing. *(Richard Johnston)* 7

From Hell

Moore & Campbell; Tundra/Kitchen Sink

With a mixed publishing history and an irregularity that has now been overcome, **From Hell** is probably the most challenging and well-written of comics. Alan Moore's intensely researched story has drawn together many Ripper theories into an all encompassing whole while Eddie Campbell's art is unique in that it portrays the world realistically while its sketchiness allows him to use the art in an iconic manner. While this work still remains ignored by many, it deserves far greater publicity. *(Richard Johnston)* 10

Sleaze Castle

Wiley & McKinnon; Gratuitous Bunny Comics

Terry Wiley and Dave McKinnon's masterpiece of science-fiction, comedy and slice of life drama may be very irregular but is stunningly powerful and funny. **Sleaze Castle** has grown in popularity at the same rate as its production values have increased. What is surprising is that Dark Horse or **Deadline** haven't yet offered to take on this very accessible and professional comic book. *(Richard Johnston)* 9

Grendel

Matt Wagner; Comico/Dark Horse

Comics International's life began during a hiatus in Matt Wagner's **Grendel** epic, when the title was wrested from original publisher Comico. But its return was no disappointment — another radically new direction in storytelling illustrated by a new artist of great talent, Patrick McEown. After that followed Wagner's **Batman/Grendel**, full of technical wizardry and lavish art spreads. **Grendel** has always been a vehicle for Wagner's restless, innovative approach to comics. Originally a masked identity for playboy super-criminal Hunter Rose, the Grendel persona rapidly morphed into an inhabiting spirit, possessing one deranged individual after another, its influence spiralling until it became both devil-figure and political force in a post-apocalyptic world empire. This has allowed for stories ranging from the oppressively intimate to the covertly political, showcasing little-known artistic talent. With a few exceptions, these comics have been excellent showcases, a continuing sign of what makes **Grendel** much more than just one of the best comics around. *(Matthew Blakstad-Cooke)* 9

Hepcats

Martin Wagner; Double Diamond

With irregular sales matched only by **Beanworld** and **Miracleman**, Wagner slowly crafts a tale of

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suburbia through the lives of his anthropomorphic characters. The story has taken a long time to tell, centring around the young stripper Erica, in the Snowblind arc. The art has transformed into some of the most powerful line drawing styles in comics and the power of the story in issue 11 will probably be nominated for many awards. *(Richard Johnston)* **9**

Heroic Comics

Dennis Mallonee - Publisher

Dennis Mallonee, talented, inventive, single-minded, stone-stubborn publisher, editor and chief writer, is both the reason to be and the bane of this small Californian company. Capable of sustained brilliance — his character writing is among the best in comics — and of unbelievable awfulness (often unable to tell the difference) his passion to write about and publish chaaracters that were not originally his at all (Flare and the rest came from a superhero board game) created Heroic; but his poor business decisions and very variable judgement repeatedly risked burying an outfit that has published more than its fair share of fine work. *(Fabio P. Barbieri)* **8**

Jeremy Dennis

Creator overview

I first encountered Ms. Jeremy Dennis' work in **Three in a Bed #3**, found by chance in Forbidden Planet, and read mainly because it was set in my old university. Despite what I saw as major flaws in technique, the author's personality struck me intensely. Since then I have become very aware of Ms. Dennis, an artist of furious energy and productivity, some of whose work — especially the **Jessamy** mini-comics - has added greatly to my life. Other items, like the series of gags **Hey Luv**, seem bent on confirming every male prejudice against lesbians — butch, man-hating, etc. — and are poor and derivative besides. And yet this infuriating creature, troubling and troubled, intemperate, bullying, and unreasonable, is already a major figure in her early twenties. She is great, and will become greater. *(Fabio P. Barbieri)*

Madman

Allred; Tundra/Dark Horse

It began in a weird black and white one-shot, **Creatures From the Id**. A latter-day Frankenstein's monster, Frank Einstein was a soft-hearted creature, reincarnated with only vague images of his former life. His creator was Mike Allred, a bold writer/artist with an equal taste for Fifties retro and psychedelic, distorted visions. For **The Oddity Odyssey** and **Madman Adventures**, Frank donned the costume — complete with exclamation mark — of his hero, Mr Excitement, and his world became one of mad scientists, rocket ships and big hairdos. There was always a vein of horror and a definite sense of Allred's neurotic outlook. Despite his gee-whiz optimism and honesty, he is terrified of his hidden past. Now we are a few issues into Dark Horse/Legends' ongoing **Madman Comics**, lavishly coloured by Laura Allred, extra doses of retro-SF adventure have made the series much more accessible, but it is a mistake not to look beyond this. As ever, Allred has his eye on the childlike fears and hopes in all of us. *(Matthew Blakstad-Cooke)* **10**

Malibu/Ultraverse

various creators

This imprint's main strength was to style itself as if it were a more rebellious younger brother to Valiant. The stand-out books? **Prime** — wherein rock star chest-beatings meet teenage angst; Englehart's brooding **Night Man**; and **Firearm** — still too much of a hidden treasure waiting for a dedicated gritty artist to take it to the heights it deserves. And it's the artists who've been lacking of late, that and a preponderance to introduce too many characters via **Ultraverse Premiere**. I trust this is temporary and the Revlon interest doesn't mean it will end up being Marvel mark II. *(Paul H. Birch)* **8**

Malibu/Bravura

various creators

Working with last month's top creators isn't necessarily a good idea, but a decade ago?! Bigger images and less words are the order of the day for those involved. Nonetheless, they appear to be making out all right on it. Chaykin especially, via **Power & Glory** and the promise of further such goodies to come. Resembling both the original Epic and First lines, Bravura could broaden its genre sympathies should it want to expand its readership further, and preferably keep with the mini-series format. I lived without **Dreadstar** the first time round and David's scripts have rarely been of my flavour. *(Paul H. Birch)* **7**

Mantra

by Barr & various; Ultraverse

Except for one single idea, Barr remains a mediocre and unmemorable writer. **Outsiders**, **Camelot 3000**, even **The Maze Agency**, were forgotten as soon as read, or remembered only for the artwork. The exception is his concern with sexual identity, and specifically with male souls in female bodies. When luck or judgement allowed him to do a whole series on this subject, the result was not just thoughtful, but involving, often touching, sometimes poetic. The contrast between Barr the hack and Barr the poet is particularly evident in **Wrath #2**, guest starring Mantra, where the stupidity of the fight scenes is starkly showed up by Wrath's troubled and fascinated reaction to Mantra — the loveliest and the saddest woman he ever met. *(Fabio P. Barbieri)* **7**

Marshal Law

Mills & O'Neill; various

Marshal Law: Fear & Loathing

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was a subversive fireball which scorched its way through the superhero fodder it lampooned. What followed, with the tangible change from vicious parody to scattershot satire, has been less consistent. **Marshal Law takes Manhattan** was the best, a merciless roasting of the Marvel stable, and **Marshal Law: Kingdom of the Blind** did the same for Batman. But, where **Super Babylon** was a respectable addition, **Law in Hell** and in particular **Secret Tribunal** marked a blunting of Mills's razor sharp wit and a worrying preponderance to return again and again to the same seam of black, but increasingly smutty, humour. Time, perhaps, for the good Marshal to hang up his cloak... *(Michael Sperlinger)* **7**

Nausicaa of the Valley of Wind

by Miyazaki; Viz Graphics

Once upon a time a Japanese boy was charmed by a minor figure in Homer. He became a man, and turned his vision of the princess first into a successful animated movie, and then into a comic book series, which did not just adapt the movie story, but modified and immensely extended it. Hayao Miyazaki thinks himself unsuited to the comic book medium; maybe that's why **Nausicaa of the Valley of Wind** — a great epic of politics, religion, corruption, and triumphant love, well rendered into English by Viz Comics — is the greatest comic strip since Jack Kirby's Fourth World quadrilogy. *(Fabio P. Barbieri)* **10**

Negative Burn

various; Caliber Press

From obscurity, this title has risen to become the new industry acknowledged anthology, replacing **Dark Horse Presents** in its mission to promote good work and show off new talent while using big names such as Alan Moore, Neil Gaiman and Brian Bolland to keep the orders high. Noted for its high quality, the patchiness normally associated with such titles does not occur here. By promoting a number of quality titles, **Negative Burn** makes a solid and worthy contribution to the expansion of readable titles in the comics industry. *(Richard Johnston)* **7**

John Byrne's Next Men

by Byrne; Dark Horse

Looking back on the first couple of story arcs in Byrne's first creator-owned book, I wasn't all that excited. I mean, they were great comics, I expected nothing less, but they didn't really stand out.

Somewhere along the way, **Next Men** became essential reading with its intricate plot and fascinating characters that would not stand still, and with its comics industry parody, its science fiction and its horror. Byrne also succeeded in creating a villain to rival his beloved Dr Doom in nastiness — Sathanas is one bad, bad guy! *(Rol Hirst)* **9**

Sin City

Frank Miller; Dark Horse

A thorny one. Frank Miller produced, in the original **Sin City**, an extraordinary genre piece, light on innovation but indisputably strong on film noir atmospherics and frighteningly influential. The fly in the ointment was the sequel, **A Dame to Kill For** — the same, striking black and white minimalist art, but Miller now threatening to lapse into a self-referential rut. Where Marv's story was hard-boiled, Dwight's was simply overblown and what had seemed a witty distillation of a genre became a slavish recreation. **Sin City** is entertaining but Miller seems too comfortable by half. *(Michael Sperlinger)* **7**

Sin City is Frank Miller's story of dangerous men and even more deadly women who inhabit the most sleaziest place on Earth. Tales such as these are perfect for the black and white format, heightening the film noir qualities. I truly believe that if someone gave Miller the chance to direct a movie, he'd give Quentin Tarantino a run for his money. *(Michael Graney)* **8**

Slave Labor Graphics

Publisher overview

How to sell a company on the back of a comic about dairy products. Its biggest seller, Evan Dorkin's **Milk and Cheese** still helps sustain Slave Labor in a similar way to **Teenage Mutant Ninja Turtles** maintaining Tundra. Even so, a number of titles such as **Slacker** and **Pirate Corp$** have given this funky company some serious shelf space in comprehensive comic shops. Very addictive and surprisingly good, too. *(Richard Johnston)* **8**

Spawn

McFarlane; Image

Perched at the top of the pile, McFarlane is, alongside Lee, the most influential artist of his generation — and may also take the credit for sparking the recent one-man artist/writer revolution through his **Spider-Man** success story. His scripting on **Spawn**, however, has veered from the perfectly competent to the sublimely inept. Even the guest spots have been variable — Gaiman and Moore's were excellent, Morrison and Miller's (and the latter's subsequent Batman x-over) execrable. Ultimately, through the basic strength of both character and art, **Spawn** seems the Image title most likely to endure, bar **The Maxx** — but only if McFarlane's interest doesn't wane before his audience's. *(Michael Sperlinger)* **6**

A supernatural twist on the superhero myth, **Spawn** is strong on ideas but lacks in execution. The "established writers" issues provided better quality storytelling in all but Miller's case and the spin-off series **Violator** was hysterically funny to read. But many **Spawn** issues have failed in what they have attempted to achieve. Creator McFarlane states that he just wants to have fun with **Spawn** but there are too many examples of McFarlane trying to write in a clever manner and failing miserably. The energy of the early issues has been lost and even the artwork has been sliding as Greg Capullo, a less talented artist, does much of the legwork on the title. *(Richard Johnston)* **6**

Understanding Comics

Scott McCloud; Kitchen Sink

This, as they say, has something for everybody — but *this* time, it really does! Fanboy or fashionable alternative, Vertigo reader or Valiant zombie, this has something to say to **you** about your favourite four-colour fetish. McCloud's delightfully unpretentious but revalatory deconstruction of comics as a medium — or even (gasp!) an *art-form* — is as relevant to Superman's fans as it is to Spiegelman's. If nothing else, McCloud has provided an essential comics vocabulary for readers and creators alike. Without doubt, *the* most important publication of the past five years and a book everybody who's made it this far should read. *(Michael Sperlinger)* **10**

UK TITLES

2000AD

various; Fleetway

A title best described as "consistently inconsistent". Many hits, a few misses and a vast ocean in between. The hits include *Button Man*, *Brigand Doom*, *Silo*, *Zenith*, *Maniac 5*, *Anderson*, *Indigo Prime*, *Time Flies*, *The Clown*, the superb *Hewligan's Haircut* and the doubtless seminal *Cannon Fodder*. On the downside, we've had to endure *Kelly's Eye*, interminable Dredd epics and *Timehouse* — and does anyone remember a good *Robo-Hunter* story? Stars of the show: the Morrison/Millar axis, Milligan, Wagner and, inconsistently, John Smith; artistically, Ranson, Ezquerra, Fabry, Smith, Yeowell and the excellent Chris Weston. Villain of the piece, whoever keeps commissioning the *Bix Barton* series... *(Michael Sperlinger)* **7**

SMALL PRESS

Mike Kidson has been reviewing small press titles for ***Comics International*** *for over three years and is a highly respected member of the small press network. The following is his overview of the last five years in the world of self-publishing.*

IN 1990, the British small press comics scene consisted of Ed Pinsent's **Fast Fiction** distribution service and quarterly newsletter, a few workshops and a scattered host of individual creators selling their comics to friends and acquaintances.

In 1994, small press comics are reviewed each month in **Comics International** and **Comic World**; small press panels and stalls have become regular features of UKCAC; there are two annual small press conventions (*Caption* and *Continuity*), three dedicated review magazines (**Bypass**, **Caption** and **Zum!**) and activity in the field, unsurprisingly, has mushroomed.

What happened, and *why* did it happen?

The "what" is easily explained: between 1990 and 1992 a number of groups and individuals began to publicise the small press and establish events where its creators could make contact with each other. Despite the suspicions of some commentators, this has not lead to some kind of small press "conspiracy", but it has facilitated communications, encouraged people to set up distribution networks and consequently alerted creators to the possibility of selling their comics on a wider than local scale.

The increased possibility of disposing of a very limited print run via distributors or adverts and reviews in the trade papers is only part of the reason for this burgeoning activity, however. It's impossible to form definite conclusions about why small press activity has increased, or why the industry has begun to pay more attention to it during the Nineties; the best I can do here is to advance a few theories.

The Technological Theory: the proliferation of personal computers, DTP software and low cost, high quality photocopying has made it much easier for creators with limited budgets to produce professional-looking packages within which to display their art and stories.

It has also compelled the printing industry to offer much cheaper rates for very short print runs.

As a result, small press creators can self-publish their work without feeling that it looks too home-made for general consumption (or for submission to publishers).

The Easy Access Theory: cheap computers and videos, dozens of satellite and cable channels and a huge increase in magazine publishing have resulted in a mushrooming visual culture, and everyone wants to join in. Cheap and easily accessed as all this technology may be, comics remains the *only* visual medium in which *anybody* can participate — all that is required is a piece of paper and a drawing implement. Given the assimilation of the punk DIY ethos into the culture, it can even be argued that you don't need to be able to "draw" to produce comics.

The Freedom of Expression Theory: small press allows people to write and draw whatever they want, without editorial direction and without censorship other than the formal limitation of small scale distribution. This appeals to many as an alternative to passive consumption. It also means that you can produce comics without making them acceptable to, say, Marvel or DC Thomson.

The Contracting Industry Theory: professional comics publishing is burgeoning everywhere except Britain, arguably because although the industry has long perceived the medium as a juvenile one, less and less children now read comics. In the current absence of publishers with long lists of titles to which work can be submitted, British creators increasingly turn either to America or to self-publishing.

So much for speculation: let's end with a certainty. During the last five years, small press comics have encompassed all kinds of qualities, all kinds of genres and all kinds of formats. They now represent the most vital alternative to the mainstream in this country and it will be fascinating to see what they produce in the next five years. ●

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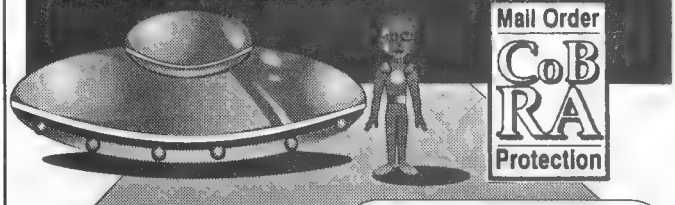

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Code to abbreviations used:

w/s	= wholesale available
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s-cat	= sae for catalogue
s-wants	= sae with wants lists
CoBRA	= Comic Book Retailers' mail order protection scheme
cc	= major credit cards accepted
sae	= send stamped, self-addressed envelope with your enquiry

GOLDEN AGE TITLES

Generally acknowledged as being published between 1938 and 1945 but herein designated to cover all pre-Silver Age American comics

■ **Incognito**, 14 Starnes Court, Union Street, Maidstone, Kent ME14 1EB. (s-wants, CoBRA, cc) Phone/Fax 0622-683642

■ **Silver Acre Comics**, The Studio Cottage, Edern, Pwllheli, Gwynedd LL53 6JD (s-wants, cc) 0758-720 532

■ **Stateside Comics**, 125 East Barnet Road, Barnet, EN4 8RF (dis, cat, CoBRA, cc) 081-449 5535

SILVER AGE TITLES

*Generally deemed to commence in 1955 with DC Comics' hero rebirth through **Detective 225** (introducing the Martian Manhunter) and **Showcase 4** (introducing the new Flash), herein covering up to late 1960s.*

■ **Cosmic Comics**, PO Box 1771, London E17 9PW. (cat, wants, CoBRA)

■ **Incognito**, 14 Starnes Court, Union Street, Maidstone, Kent ME14 1EB. (s-wants, CoBRA, cc) Phone/fax 0622-683642

■ **Just Comics**, 2 Crossmead Ave, Greenford, Middx UB6 9TY (cat-28p, CoBRA)

■ **Select Comics**, PO Box 39, Derby DE1 9TD (cat, wants) 0332-340984

■ **Silver Acre Comics**, The Studio Cottage, Edern, Pwllheli, Gwynedd LL53 6JD (s-wants, cc) 0758-720 532

■ **Stateside Comics**, 125 East Barnet Road, Barnet, EN4 8RF (dis, cat, CoBRA, cc) 081-449 5535

POST-SILVER AGE

Comics from the 1970s to date: Bronze Age-Marvel Age-Lead Age up to Platinum Age-Valiant Age-Image Age. Historians will doubtless decide on a name.

■ **AmerCom**, 36 Glan Morfa, Llandudno Junction, Gwynedd LL29 9AA (s-cat)

■ **Comics Warehouse**, PO Box 600, 8 Galliford Road, Maldon, Essex CM9 7XD (w/s, cat, cc, CoBRA) 0621 850351

■ **Cosmic Comics**, PO Box 1771, London E17 9PW. (cat, wants, CoBRA)

■ **David Johnson**, 45 Broadmead, Corsham, Wiltshire SN13 9AW (s-cat, dis, s-wants)

■ **Stateside Comics**, 125 East Barnet Road, Barnet, Herts EN4 8RF (dis, cat, CoBRA, cc) 081-449 5535

HOT COMICS

Current or key titles, usually first issues or first appearances of major characters. Investment titles for speculators willing to gamble on what will increase in value.

■ **Comics Unlimited**, Unit 11, The Arcade, Letchworth, Hertfordshire. (wants, CoBRA) 0462 480018

■ **Cosmic Comics**, PO Box 1771, London E17 9PW. (cat, wants, CoBRA)

■ **Edge of Forever, The**, 82 b Broadway, Bexleyheath, Kent DA6 7LW. (wants, CoBRA, cc) 081-298 1363

■ **Stateside Comics**, 125 East Barnet Rd, Barnet, EN4 8RF (dis, cat, CoBRA, cc) 081-449 5535

ADVANCE IMPORTS

US comics are not in newsagents, except for almost all DCs and most $1.25 Marvels, shipped seafreight. The following offer air-shipped copies from all major publishers.

■ **ACE Comics**, 1 Headgate Buildings, St Johns Street, Colchester, Essex C02 7AD (wants, cat, CoBRA, cc) 0206 561912

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■ **Edge of Forever, The**, 82 b Broadway, Bexleyheath, Kent DA6 7LW. (wants, CoBRA, cc) 081-298 1363

■ **Floppy Tongue**, 96 Fisherton Street, Salisbury, Wilts SP2 7QY (cat, w/s, wants, CoBRA) 0722 331107

■ **Forbidden Planet**, 71 New Oxford Street, London WC1A 1DG (s-cat, cc) 071 497 2150

■ **Gosh! Strips by Mail**, 39 Great Russell Street, London WC1B 3PH 071 636 1011

■ **Mega-City Comics**, 18 Inverness Street, Camden Town, London NW1 7HJ (s-cat, cc, CoBRA) 071 485 9320

■ **Planet X**, 5 London Road, Worcester WR5 2DJ (wants,CoBRA) Phone/fax: 0905 355055

■ **Red Hot Comics**, 42 Berridale Ave, Cathcart, Glasgow G44 3AE (CoBRA, s-wants) 041-637 0162 (10am-11pm)

■ **Stateside Comics**, 125 East Barnet Road, Barnet, EN4 8RF (dis, cat, CoBRA, cc) 081-449 5535

NEW ■ **Terminal Comics**, 158 b Westminster, Montreal West, Quebec, Canada H4X 1Z4 (dis, cat, shipping comics worldwide from Montreal, where most are currently printed)

■ **Timezone**, 12 Fish St, Shrewsbury, Shropshire SY1 1UR (dis, cat, wants) 0743 365192

LIMITED EDITIONS

Many high-profile mini-series and one-shots are also available in limited, numbered and often autographed editions (s&n). New titles, to acquire copyright, can also appear in small print-run "ashcan" editions (ash).

■ **Edge of Forever, The**, 82 b Broadway, Bexleyheath, Kent DA6 7LW. (wants, CoBRA, cc, s&n) 081-298 1363

■ **Giant Poster Company**, PO Box 52, Southport PR8 2BR. (ltd edtn prints of Judge Dredd/2000AD cover art, UK sales only, leaflet on request) 0704 551150

■ **Stateside Comics**, 125 East Barnet Rd, Barnet, EN4 8RF (dis, cat, CoBRA, cc, ash, s&n) 081-449 5535

TRADING CARDS

An increasing number of traders carry a wide range of comics-related trading cards and their peripherals (files, folders, etc).

■ **Adventure Seekers!**, 105 Hullbrook Road, Billesley, Birmingham, B13 OLE (cat, wants) 021 444 0986

■ **Beyond Comics & Books**, 76 Harlescott Rd, Nunhead, London SE15 3BZ (s-cat, s-wants, sae, CoBRA) tel/fax 071 639 7171

NEW **CR Cards**, 47 Grove Road, Chadwell Heath, Romford, Essex RM6 4AQ (cat, wants, CoBRA) 081 599 9306

■ **Discount Trading Cards**, 18 Birch Ave, Romiley, Stockport, Cheshire SK6 4DG (cat, wants, dis, CoBRA) 061 494 8369

■ **Edge of Forever, The**, 82 b Broadway, Bexleyheath, Kent DA6 7LW. (wants, CoBRA, cat, cc) 081-298 1363

■ **Fantasy Domain**, 212 Grange Rd, Plaistow, London E13 0HB (s-cat, s-wants, CoBRA)

■ **First Choice Cards**, 11 Keith Avenue, Liverpool L4 5SL (cat, wants, CoBRA) 0831 765811

■ **Floppy Tongue**, 96 Fisherton Street, Salisbury, Wilts SP2 7QY (cat, wants, CoBRA) 0722 331107

■ **Next Millennium**, 14 Newark Way Hendon London NW4 4JL (wants, dis) 081-203 0014

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■ **Wokingham Comics & Trading Cards**, 8 Paice Green, Wokingham, Berks RG11 1YN (s-cat, s-wants) 0734 790441

ORIGINAL ART

With artists having their originals returned by publishers, an increasing number of pages are now being made available.

■ **Anime Projects Shop**, 19 High St, Bangor, Gwynedd, LL57 1NP (anime cels, s-cat, cc, CoBRA) 0248 370044

■ **Conquistador Comic Art Mail Order**, 158 Kent House Rd, Beckenham, Kent BR3 1JY (wants, CoBRA, s-cat, cc) 081-659 9714

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Comics-related t-shirts, posters, video games, video films, badges, etc.

■ **Stateside Comics**, 125 East Barnet Road, Barnet, EN4 8RF (dis, cat, CoBRA, cc) 081-449 5535

COMICS AUCTIONS

Accepting lots from the general public, comics auctions can provide an alternative way for collectors to sell their comics.

■ **Comic Book Postal Auctions Limited**, 40-42 Osnaburgh Street, London NW1 3ND (cat) 071 586 3007

■ **Flights of Fantasy**, 82b Broadway, Bexleyheath DA6 7LW (cat) 081-298 1363

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Acid-free protection for valuable comics. Backing boards, bags, storage boxes, etc.

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■ **Incognito**, 14 Starnes Court, Union Street, Maidstone, Kent ME14 1EB. (s-wants, CoBRA, cc) Phone/fax 0622-683642

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■ **Stateside Comics**, 125 East Barnet Road, Barnet, EN4 8RF (dis, CoBRA, cc) 081-449 5535

MANGA TITLES

English language translations and Japanese-style American comics.

■ **ACE Comics**, 1 Headgate Buildings, St Johns Street, Colchester, Essex C02 7AD (wants, cat, CoBRA, cc) 0206 561912

■ **Anime Projects Shop**, 19 High St, Bangor, Gwynedd, LL57 1NP (anime, w/s, s-cat, cc, CoBRA) 0248 370044

■ **Edge of Forever, The**, 82 b Broadway, Bexleyheath, Kent DA6 7LW. (wants, CoBRA, cc) 081-298 1363

ART & REFERENCE

Comics history reference magazines & books (ref) plus art books (art) and newspaper strip compilations (strip).

■ **Conquistador Comic Art Mail Order**, 158 Kent House Rd, Beckenham, Kent BR3 1JY (wants, CoBRA, ref, art, strip, s-cat, cc) 081-659 9714

■ **Edge of Forever, The**, 82 b Broadway, Bexleyheath, Kent DA6 7LW. (wants, CoBRA, ref, cc) 081-298 1363

ALTERNATIVE & BIOG

The following carry an extensive range of biographical and slice-of-life titles (Fantagraphics, Maus, Crumb, Pekar, etc)

■ **Conquistador Comic Art Mail Order**, 158 Kent House Road, Beckenham, Kent BR3 1JY (wants, CoBRA, s-cat, cc) 081-659 9714

■ **Gosh! Strips by Mail**, 39 Great Russell Street, London WC1B 3PH 071 636 1011

■ **Knockabout Comics**, 10 Acklam Road, London W10 5QZ (w/s, s-cat, cc) 081 969 2945 (fax: 081 968 7614)

AMERICAN COMICS DISTRIBUTORS

Anybody considering opening a comics specialist shop can obtain further information about the supply of titles from any of the following wholesalers, who air-freight bulk copies of North American comics and related items into Britain on a weekly basis:

■ **Diamond Comic Distributors**, Unit 3, Crown Business Estate, Horton Road, West Drayton, Middlesex UB7 8BR 0895-431 582

■ **Titan Distributors**, Unit 1, Empson Street, London E3 3LT 071 538 8300

■ **First Choice Wholesale**, 8 Galliford Rd, Maldon, Essex CM9 7XD 0621 851 651

In addition, copies of DCs and selected Marvel titles are available to newstrade outlets from their national UK distributors, who ship copies sea-freight from America.

■ **Comag** (selected Marvel US plus Fleetway & other UK titles) 08954 44055

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MOVERS & SHAKERS

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Restructuring Marvel

MARVEL is to scale down **The Punisher** titles, although exactly what will happen remains unknown. But Marvel will almost certainly cancel **Punisher War Zone** but will keep **Punisher War Journal** with the female Punisher in the lead.

However, a conflicting report suggests that Marvel will cancel all the Punisher titles and restart the flagship **Punisher** book at issue #1.

● Another rumour indicates a shift on the title **What If?**, from a monthly book to a series of limited edition **Marvels**-style specials.

● The 2099 line, which had been rumoured to be on its way to cancellation due to plummeting sales, is to continue with only one or two titles cancelled (**Ravage** and possibly **Punisher 2099**, although sales on **Ghost Rider 2099** have dropped so dramatically that it may also become a casualty).

Literate Image

ROB LIEFELD has signed on some of the industry's top writing talent for the New Order of Extreme titles. Alan Moore, Chuck Dixon, Jo Duffy, Keith Giffen, Marv Wolfman and Tom & Mary Bierbaum are all producing work for Extreme studios in the wake of its housecleaning.

The writers will either handle new titles or revamp existing ones.

The new assignments include: Jo Duffy on a new **Glory** series; Chuck Dixon on **Prophet**; Marv Wolfman on **Brigade** and Keith Giffen on **The Legend of Supreme**.

Alan Moore is to do a Badrock/Violator mini-series while Tom & Mary Bierbaum are developing a new title originally called **Mark 5**, (now retitled **The Power of the Mark**, possibly to avoid confusion with John Byrne's *Mark IV*). The character appears to be Image's version of Dr Fate.

Also, Jim Valentino will begin working closer with Liefeld as Valentino becomes the regular writer on Extreme's flagship title, **Youngblood**, while his own title **ShadowHawk** becomes a regular cast member of the **Brigade** team.

Liefeld will also publish a new series based on Dave Cockrum's **Futurians**, which first appeared as a Marvel graphic novel.

Tek no criticism

SCIENCE fiction writer Lawrence Watt-Evans has dropped a bombshell on fledgling comics company Tekno Comix by leaving them after only a few issues.

Watt-Evans departs the company after **Primortals #4**, complaining about creative differences.

According to Watt-Evans, Tekno Comics functions more along the lines of Hollywood scriptwriting, in which story changes are routinely made by numerous sources up until the last minute. He felt he needed more autonomy having been accustomed to greater independence as a novelist and freelance writer.

Tekno has now gone through as many creator changes as they have released comics, including departures by Mark Wheatley, Kate Whorley and Ted Slampyak.

The Uncanny... Monica

MOST COMICS fans think of either **The X-Men** or **Spawn** as the biggest selling comic in the western world.

But with sales of the top titles falling to below 300,000, these titles pale into insignificance against a Brazilian comic series entitled **Revista da Monica** or **Monica's Gang** — a comic book series which sells a staggering 3,000,000 copies per month, as reported in this month's **Diamond Dialogue**.

The characters are so popular there is even a theme park in Sao Paulo and several animated films.

Monica's Gang is worth a reported £350 million per year.

Spider-Man: full circle

MOVERS and Shakers first appeared in issue #6 of **Comics International** with a lead story about Spider-Man. So it's quite fitting that the biggest news story in the industry at present concerns the Spider-Man family of titles.

No Blue Lizard misprint this time though, just a good, old fashioned mystery and the return of something that made comics fun, not knowing quite what was going to happen next.

In 1990, fans were speculating on the bankability of **Spider-Man.** Now they aren't speculating on values, they are wondering just *who* really is Spider-Man!

Not since the *Death of Superman* has a story arc hooked the imagination of the readers the way the *Spiderclone* story has in the current Spider-family titles.

And not since the mystery surrounding the identity of Cable, have there been so many wild and wacky theories flying about.

We've had Peter Parker as the clone, Peter Parker as Peter Parker, the clone as Peter Parker and now, the villainous Kaine as the "real" Peter Parker and Peter Parker and the cloned Peter Parker as clones.

Confused? Marvel is sincerely hoping you will be. Especially as it now plans to spin the yarn out for another NINE months, with the expected finale and revelations to take place in **Amazing Spider-Man** #409 (which would have been **Amazing Spider-Man** #400 if the title hadn't gone bi-weekly for three years, but not a lot of people know that). Marvel is spinning a web more intricate than one of Peter Parker's.

And Spidey leads us nicely into our 50th issue retrospective...

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Don't feel Blue

IT ALL started with: *"Spider-Man 1: Oh, what fun we will have telling our grandchildren over their video-comics about the hype that was* **Spider-Man** *#1..."*

Movers and Shakers began life as *Tales From the Heart of England* and fuelled the hottest topic for comics fandom in October 1990 with the rare Blue Lizard copies of **Spider-Man** #1. The item ran for almost as many months as Todd McFarlane lasted on the comic.

Stories filtered back from marts that copies of the first issue with eight pages printed without yellow (thus making anything green turn blue) was selling as high as £49.95!

There were also contrasting rumours about the number of copies available and even a yellow lizard rumour. The industry's gossip machine seemed to overdose on what was ostensibly a *very* silly story. This was made worse by a sneaky editor suggesting that the (already valuable) bagged **Spider-Man** #1 copies could also be *Blue Lizard* misprints. The risk being that once opened, if they weren't, they dropped to a fraction of the value.

There were arguments raging for many months over the validity of this comic that suffered from a common printing error. But in truth, the whole *Blue Spidey* affair could be argued to have grown out of retailers overordering all the different **Spider-Man** #1 formats and needing a way to recoup some of their outlay.

After all the dust had settled, one retailer unaffected by the wheelings and dealings was heard to comment, "They had to get their money back somehow." and that, sadly, was to be the same story for years to come...

Art for art's sake

ONE OF THE longest running characteristics of *Movers and Shakers* has been to (attempt to) point readers in the right direction, especially when it became impossible to keep track of every title produced.

All of our ITMites at one point or another have tipped artists for the top and we feel that through this column we have helped some artists achieve distinction in this country.

A perfect example is Dale Keown, the creator of **Pitt** for Image comics. He arrived as penciller of **The Incredible Hulk** largely unheralded and it wasn't long before we were telling people that they should be reading **The Hulk**, not just for Peter David's recreation of the character, but because of Keown's definitive rendition.

As early as **Hulk** #369, we forecast that Keown was arguably the best artist to ever work on ol' Greenskin, but it wasn't until the monumental events in **Hulk** #377 that the general readership cottoned on to just what a superb comic it was. Even America didn't see it coming, we were three months ahead of any other journal with our prediction.

Other notable feathers in our caps included Travis Charest, the new artist on **WildC.A.T.s**. We told everybody to watch for him shortly after his art in the 1992 **Incredible Hulk** and **Flash** annuals.

We weren't impressed at first by Greg Capullo, but we changed our minds pretty quickly — good job too, as he has now become McFarlane's right-hand man on **Spawn**.

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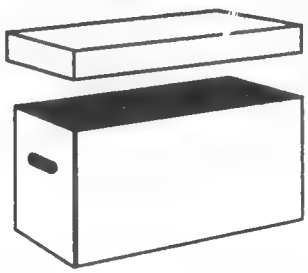

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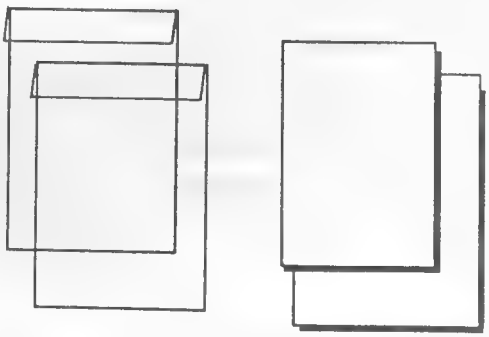

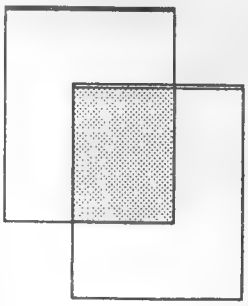

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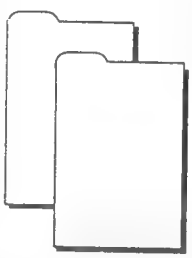

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Liam Sharp and Mark Pacella, who haven't progressed as rapidly as expected since their debuts, but have both gone onto bigger things.

Recent years have seen us tip the likes of Joe Quesada, Gene Ha, Gary Frank, Kyle Hotz, Joe Madureira and Art Thibert, pointing out early artwork to the completists and forewarning readers of the great potential these artists were showing.

And that brings us back to Dale Keown. We might feel proud to have helped Dale's career in some way, but we also heard a lot of rumours about the former Hulk artist. Many of which proved unfounded.

The Canadian artist was said to be drawing a mutant title after he finished his run on **The Hulk**, but Image coaxed the artist away.

Also reports of a rift between Keown and our own Peter David, proved to be false as Peter pointed out in a rather terse letter to our offices early last year.

The wrong stuff!

IN THE early days of this column, when it was mostly compiled by a retailer, it became quite apparent to rumour-mongers in the industry that this was a good outlet for fake stories and wishful thinking.

During the first shaky steps of the *Movers and Shakers* column, a number of stories crept in which later turned out to be half-truths.

The problem with early *Movers* was whether we could trust the authenticity of our sources, but over the years we discovered even reliable sources could prove problematic.

This was the case in our very first column when it was reported that Peter David was working on a new **Defenders** mini-series. Hastily denied by Marvel shortly after our announcement, this eventually metamorphisised into *The Return of the Defenders* storyline running across four Marvel annuals in 1991.

We also reported that Dave (**Mr Punch**) McKean was to replace Bill Sienkewicz as artist on Alan Moore's ill-fated **Big Numbers** project. This has been constantly denied by McKean and Neil Gaiman, yet our intrepid ITMite was informed of McKean's presence by Alan Moore's own press office!

After the gold rush

DO YOU remember the days when you could buy a comic which would quadruple in value overnight?

Like any column originally catering for "what's hot and what's not", the problem is not spotting the potential hot comic (during the early Eighties, the odds of a comic becoming hot were good), but spotting the comic which will have the most longevity in the market place is a different matter.

Silver Age has become the investor's choice, prices have remained stable for a number of years except for high grade and key issues, prices have accelerated out of the reach of the average collector.

Modern comics, largely thanks to **The X-Men**, Valiant and limited print runs, began to receive a lot more speculator attention to the point where, unrealistically, any comic suddenly took on immense value. Everyone jumped on the bandwagon and, at one point, even the phenomenal rise in price of **Spider-Man: Trial of Venom** ousted the return of Superman from the cover of **Comics International**.

Fortunately, the speculator market has become as popular as **Skull the Slayer** back issues, and if this month's *ComicWatch* is anything to go by, the next big craze is sure to be "hot super babes", thanks largely to the success of titles such as **Shi, Razor, Nova Hunter, Lady Death** and **Vampirella**.

DC seems to have realised that there is mileage in the "hot babe" factor and has recently recruited Mike Deodato to draw **Wonder Woman**, which is gaining sales (now a top hundred title) as well as speeding fanboys' pulses.

But amazingly enough, Marvel and Image don't appear to have caught on to this trend. Marvel is in the throws of cancelling **Silver Sable** — its last remaining solo woman title. Image, despite the release of **Angela** — a sexy angel? — seems to be relying on **Swimsuit Specials** as their main "cheesecake" provider.

Market watching

OF COURSE, *Movers and Shakers* started principally as a marketing column and after much self-congratulation for the number of occasions we have spotted a winner, we... ulp... also tipped a few turkeys.

How about the following from issue #9: "*We expect **Sleepwalker** will be hot, but **Deathlok** and **Wonder Man** should be much hotter.*" All of these titles have since been cancelled through poor sales.

You can't win them all!

The ones that got away

OCCASIONALLY, a news story originally meant for this speculatory column seems so exclusive it ends up going in the news section.

This has happened only a few times, but when it did, it certainly caused some reactions.

Way back in #5, we reported that the then **Fantastic Four** writer-artist, Walt Simonson, was leaving to work for DC on Superman.

Simonson stayed with the **FF** for five more months before leaving and his departure coincided with then editor-in-chief Tom DeFalco being in Britain for UKCAC '91.

A Marvel UK ITMite told us that DeFalco rushed into the pub one evening announcing in shock that Simonson had left the **Fantastic Four**. He was greeted with the so what reaction of "Oh yeah, we read that in **Comics International** a few months ago." A bewildered DeFalco had our story faxed straight over.

Grant Morrison admitted in an interview with **Comic World** that the first he knew of his writing **Spawn** was when he read about it in **Comics International**.

Grant later said that he phoned Todd McFarlane up because he thought he might have agreed to do something whilst drunk and Todd thought that Grant writing **Spawn** was a great idea and immediately offered him the job.

However wrong our source was, it proved to be very lucrative to Morrison (who later thanked Dez for getting him an extra hundred thousand).

Another beaut (albeit on the cover) was the announcement in #9 of

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Toxic as a new UK weekly. Each of the editors involved, who had previously been looking at it as a monthly, thought one of the others had told us it was a weekly, and agreed it would work better that way. Perhaps this one did earn us the label of making the news as well as reporting it.

The wrong stuff II

OUR NEXT major faux pas wasn't to happen for over a year, but we weren't the only ones to get this particular gem wrong.

Armageddon 2001, the highly successful DC annual event of 1991, posed the question: Who is the villain Monarch?

The general consensus on both sides of the Atlantic was that he had to be Captain Atom, whose own series had just been cancelled.

And then, DC played their joker, after every comics feature magazine confidently announced it was the atomic Captain, DC said differently.

Fans weren't that enamoured by the revelation that Hank Hall of **Hawk and Dove** was Monarch, as he was hardly one of their most powerful characters (as they'd earlier claimed Monarch to be) but they couldn't help but applaud DC's master stroke, even if it did seem like one giant copout.

People on the up

PROBABLY one of the most embarrassing exercises *Movers and Shakers* carried out was the "Most Important Person in British Comics" poll to find the biggest *Mover* on the UK comics scene.

After the results were collated it became apparent that **Comics International's** publisher and editor, Dez Skinn, was the number one choice of the voters (all but one voter having been a nominated professional himself). Needless to say, it is unlikely that we will be doing the same poll again for the foreseeable future.

Making the news

FOR a time during the speculator boom, many of the retailers used *Movers and Shakers* to spot the next "hot one". It was even suggested that if we said a comic was worth money, it would suddenly go up in value.

A prime example of this, and the outbreaks of stupidity amongst speculative dealers, was when we inadvertently said that **Iron Man** #40 was the first appearance of the cosmic villain, Thanos. Within three weeks of **Comics International** coming out, one ITMite spotted two copies of **Iron Man** #40 priced at £5, one with "Cameo by Thanos" written under the price.

More right than wrong

MANY times we heard of "new series" which in the end just turned out to be story arcs in existing comics rather than "major new launches".

A fine example of this was during 1992 when *Movers* announced lots of projected series for 1993.

We were the first to say that **Venom** was to get his own mini-series, but in the same column we also said that both a Magneto and a George Perez Absorbing Man series would soon follow.

Magneto turned into the promo oneshot reprint **Magneto 0** (a year later) and Perez was actually working on a **Giant Man** series.

Also in that issue, the proposed Pantheon series by Peter David and Gary Barker ended up as a back-up strip in the following year's **Hulk Annual** and **The Outlaws** (a reported Suicide Squad from Marvel) never did materialise in any form.

We reported on both the **Strange Tales** and **Tales to Astonish** projects: **Strange Tales**, we were told, was to be a series by R & J L'Officier, based around the Book of Vishanti for the *Midnight Sons* imprint—which never materialised.

Tales to Astonish was reported to be a mini by James Robinson and Colin MacNeil — sounds familiar? It turned out to be **Tales of Suspense**!

Werewolf by Night was reported as coming back in a series. It did. But in the now cancelled anthology **Marvel Comics Presents**.

Other forecasts proved to be less reliable. There was no fifth **Ka-Zar** series, supposedly being developed by John Byrne. He left Marvel and presumably the idea did too.

Woodgod was not resurrected, probably a blessing to everyone.

Very few of the rumoured projects we've told people about *haven't* materialised, though. Most of them have arrived at some time or another with some, all, or none of the projected creative teams.

Having done the figures, our percentage for hitting the target (though not necessarily the bullseye) has been 82.5%.

Embarrassing slips

BACK in August 1992, we ran a mildly controversial story concerning the print runs between **Sandman** #1 (believed to have had a print run of 150,000) and **Justice League of America** #1 (1961, with a believed print run in excess of 800,000) and their relative values by the end of the century.

The debate on the expected price rise was totally overshadowed by doubts expressed from all corners of the industry. Reports from the US confirmed our estimations, thanks largely to two retailers discussing the subject with a young DC suit, who never in his wildest dreams could have imagined his reply "seems reasonable enough to me", would have landed himself in so much hot water.

In the bag

IT WASN'T until **Comics International** asked whether or not comics such as **Spider-Man** #1 and **X-Force** #1 were in danger because of the acidity of the plastic used for pre-bagged editions that the publishers declared that the quality of the plastic used was very poor.

We actually spoke to top-dog bagger Bill Cole in the States about the acidity of the bags. He said that nobody in the States had considered it, but would investigate.

Shortly thereafter, Lou Bank — Marvel's Direct Sales head honcho at the time — acknowledged that the bags were more likely to damage your comics than preserve them ("they spit acid like a snake spits venom") and the bags were only used to keep giveaway items from being lost. We're still trying to work out what the free gift with the bagged editions of **Spider-Man** #1 were.

Happy holiday, everybody!

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Comics International overview

*Over the last five years, **Comics International** has covered what must have been the most turbulent of times in the history of comics. Companies have launched, merged and folded in greate' uantity than at any other time. Titles have reached previously unheard of sales peaks. Speculation has risen and fallen. Marketing has been seen to rival content in achieving sales. Variants, enhancements and new formats have become the norm. We receive numerous calls asking if we covered various events, and if so when. These four pages have been produced as a reference point for the benefit of the curious and the historian among our readers.*

Comics International #1 March 1990

News America: $80,000 paid for **Detective #27**; **Shade** and **Demon** return; **Judge Dredd/Batman** project announced; Carl Barks; Disney Comics launch; new McFarlane **Spider-Man**; *Days of Future Present* annuals; **Vault of Horror** and **Weird Science** relaunch through Gladstone

News Europe: Fleetway's **Revolver** launched; **Teenage Mutant Hero Turtles**; London Editions' **Zones**; **Crisis**; Savoy police raid; top selling comics of 1989; **Look-In** TV listings; Acme's **Avengers** launches; **Eagle** relaunch

Regular features: Comics Economics; Advance Listings; Retail Index; Charts (ComicWatch); Reviews; Letters; Classified

Special features: Graphic novels; Distribution news; **Eagle** relaunch; **Revolver** feature; Direct Sale; Fantasy Media News

Comics International #2 May 1990

News America: McFarlane's **Spider-Man** sales; **Give Me Liberty**; **World's Finest**; DC **Who's Who**; **Batman** titles for 1990; Clive Barker at Eclipse; **Teenage Mutant Ninja Turtles** movie; Jon J. Muth's **M**; **Elfquest**; **Logan's Run**; **Adolescent Radioactive Black Belt Hamsters**; TSR Comics launched; **Challengers of the Unknown**; **Blueberry** by Moebius; **Grendel** relaunched; AC Comics revive '50s strips; **Secret Origins** cancelled; **Brought To Light**

News Europe: **Fantasia**; **Pet Squad**; **Beano**; **Eagle**; **St Swithin's Day**; **Death's Head** revisited; DC Thomson annuals; Penguin Awards; Dan Dare on the radio and new Dan Dare series; **Knights of Pendragon**; **Saga of the Man-Elf**; **Doctor Who's** new writer; **Strip** error; New UK Price Guide; **Crisis** and Amnesty International; **Deadline** to publish **Skin**

Regular features: Spotlight on Graphic Novels; Advance Listings; Retail Index; Charts (ComicWatch); Reviews; Letters; Classified

Special Features: Fleetway expansion; Glasgow Comic Art Convention 1990; Previews of **The Hiding Place** by Boatner and Parkhouse and **Knights of Pendragon** by Abnett, Tomlinson and Erskine

Comics International #3 July 1990

News America: **Spider-Man** #1 record print run; **Enemy Ace** hardback; Bryan Talbot's **The Nazz**; **Superman**: *Soul Search* and Walt Simonson's **Superman**; **Comico Illustrated**; **The Life of Groo**; **Breathtaker**; Steve Gerber's **Foolkiller**; Viz Communications' **20001 Nights**; **Omaha the Cat Dancer**; Shooter announces **Magnus Robot Fighter**; First Comics relaunch **Grimjack**; **Justice League Quarterly**; Eternity's **Sherlock Holmes**; Wally Wood reprints; **Spider-Man: Spirits of the Earth** graphic novel; Gladstone; **Wild Cards**

News Europe: **Viz**; **Judge Dredd** reprints; Turtlemania hits Britain; **Century 21**; **Strip**; **Snoopy Monthly**; **Skeleton Crew 2**; Hunt Emerson; **Downside**; *Home and Away* comic strip; **Dick Tracy**; Obituary of Sir James Carreras

Regular features: Comics Economics; ComicWatch; Comment on adult comics; Advance Listings; Retail Index; Reviews; Letters; Classified

Special Features: **Beano** at #2500; **Eagle** exhibition honouring Frank Hampson

Comics International #4 August 1990

News America: **Teenage Mutant Ninja Turtles** law suit; **Comic Buyer's Guide** awards for 1989; **Fafhrd and the Grey Mouser**; **Spider-Man** #1 sales; **Solar** and **Magnus** from Valiant; **X-Men** launch; **Xenozoic Tales** Epic reprints; Graphitti Limited Editions; Eros Comics; Counterfeit **TMNT**; Mark Bode; **Lobo** launches; Bissette, Barker and Eclipse; **Nomad**; Joe Simon's new book; **Marshal Law** moves to Apocalypse; Bill Mumy to write **Lost In Space**; A-Plus Comics; **Twilight**; **Crow**; **Dick Tracy**

News Europe: **Bogie Man**; **Revolver** from Fleetway; Hunt Emerson in Russia; Titan compiles **Best of Action** and **Andy Capp**; Books; Fleetway for sale?; **Skizz** returns; **2000AD** facelift; Knockabout's **Peter Pank**; Gaultier fumetti biography; Sotheby's comics auction

Regular features: ComicWatch; Retail Index; Advance Listings; Comment on *Do We Really Need a Price Guide?*; Reviews; Letters; Classified

Special Features: **Tank Girl**; **Doctor Who Magazine**; Adventures of Superman on Radio 4; Fantasy Media News

Comics International #5 Sept 1990

News America: **World Without End**; Simonson quits **Fantastic Four**; **Batman 3-D**; Alex Raymond reprints; **Creatures of the Id**; **Ghost Rider**; **Hollywood Superstars**; Chaykin and Garcia-Lopez's **Twilight**; American edition of **Revolver**; **Komplete Krazy Kat**; First's **Meta4** by Ian Gibson

News Europe: Victoria & Albert Museum acquires extensive comics collection; UK Comics explosion; Alan Davis back on **Excalibur**; Mauritania Comics; **Toxic** launches; London Editions' **Bugs Bunny & Looney Toons**; **Reefer Madness**; **Topper** cancelled

Regular features: Comics Economics; Advance Listings; Comment on *Do We Really Need a Price Guide?*; Retail Index; Reviews; Letters; Classified

Special Features: MCA buys share in Harvey Comics; **Daily Mirror's** *Jane* strip; *Bleep & Booster*

Comics International #6 UKCAC 1990

News America: Batman nostalgia; **Books of Magic**; **The Last American**; **Marvel Comics Presents**; New Marvel posters; DC Classics; Fantagraphics Classics; **Crow**; AC Golden Age revival; **Barbie**; **Xenozoic Tales**; **Choices**

News Europe: **Judge Dredd - The Megazine**; **News of the World** reprints **Dick Tracy**; **Genghis Grimtoad**; Clive Barker's **Primal**; **Death's Head** graphic novel; charity auction; **Knights of Pendragon**; **Strange Fruit**; **Smut**; **Fantasy Advertiser** returns; **Night-Raven**; **Zones**; **Hype**; Turtles poster mags from Fleetway; Acme's **Steed and Mrs Peel**; **The American Comic Book Catalogue**

Regular features: ComicWatch; Tales From the Heart of England (Movers & Shakers #1); Comment on *Do We Really Need a Price Guide?*; Letters; Classified

Special features: **Star Trek** from Marvel UK; Profile of Innovation

Comics International #7 Dec 1990

News America: Marvel's mutant X-pansion; First and Comico close doors as recession hits; **Batman** classics reprinted; **Rocketeer** from Disney; **The Mummy** launched; Ackerman's **Monsterama**; Miller's **Elektra**; Eros acquires Wally Wood strips; Archie publishes **TMNT**; **Ghost Rider** launches; Stan Lee & John Byrne plan **Tomorrow**; **Flash's** 50th anniversary

News Europe: Fleetway axes **Revolver**; **Krazy Kat** from Titan; **Crisis** and Amnesty International; Punisher in Scotland; **Voices from the Otherside**; Batgirl in Britain; UK **Robocop** comic; *Comics: The Ninth Art* TV series; **Judge Dredd - The Megazine** launches; new British Marvel superhero — Union Jack; fantasy art gallery; Marvel UK cutbacks, **Strip** cancelled; **The Complete Spider-Man**

Regular features: ComicWatch; Retail Index; Advance Listings; Comment on *Do We Really Need a Price Guide?*; Reviews; Movers & Shakers; Classified; Letters

Special features: UKCAC 1990 report

Comics International #8 Feb 1991

News America: **Spider-Man #1 Platinum**; **Armageddon 2001**; **Kid Eternity**; **Legends of the Dark Knight**; Obituary of Jerry Iger; pre-bagged comics panic; Valiant to publish **Solar** and **Magnus**; Milo Manara; **Nightcat**; **Green Lantern: Emerald Dawn 2**; Dark Horse's **Nosferatu**; Clive Barker at Epic Comics; Return of the **Justice Society of America**; Gladstone's EC reprints; First cancels five titles; **Challengers of the Unknown**; Steve Dillon's **Car Warriors**; **Darkhawk**

News Europe: **Bogie Man**; Dennis the Menace on Satellite; **True Faith**; Vincent Conran at Marvel UK; Price Guide 1991; Anime Day; recession hits the UK; London Editions cancellations; **Mutomaniacs**; Lenny Henry comic; Trident's **Aliens**; Revival of UK news trade; **Starblazer**; **Mad** at London Editions

Regular features: Media File - **Daily Telegraph's** outrage at sex comics; Advance Listings; Retail index; Comment on **X-Men** and Grading comics; ComicWatch; Reviews; Movers and Shakers; Letters; Classified

Special features: Speakeasy/John Brown Publishing; Adults comics and the law

Comics International #9 March 1991

News America: **Superman — The Man of Steel** launch; **Infinity Gauntlet**; Starlin & Wrightson on **The Punisher**; **Aliens**; John Byrne's **OMAC**; AC's **Hopalong Cassidy**; Dusty Abell; US weeklies; Malibu reprints Australian comics; Earth Day 1991; Eros adds five; Comico returns; **Sleepwalker**; **Justice League America**; Gladstone loses EC reprints; **Predator**; DC retailer gifts; Lobo versus The Demon; Johnny Blaze fact file

News Europe: **Toxic** weekly released; Disney and Fleetway agreement; **Blast** launches with Axel Pressbutton; **Xpresso** spin-off from **Crisis**; Keith Watson; London Cartoon Centre in crisis; Comic shop raids; Trident; Strip Search 2; **Penguin Book of Comics**; Marvel UK expansion; **Deadline**; Titan's **Predator**; Denis Gifford; London Editions' **Shadows** and **Heroes**; **Comic Cuts** #1 discovery

Regular features: Media File - **Akira** and TV coverage of comics; Advance Listings; Comment on *Do We Really Need a Price Guide* ; Retail Index; ComicWatch; Reviews; Movers and Shakers; Letters; Classified

Special features: **Toxic** preview

Comics International #10 April 1991

News America: **Batman v Predator**; Alan Davis's **Batman**; **Deathstroke the Terminator**; **Tank Girl**; 1991 **X-Men** projects; Will Eisner; Comic misprints; Piranha Press; **Rocketeer**; A-Plus Comics; **Art of Jack Davis**; Harvey's new line; Simon & Kirby collection; **Terminator One Shot**; Disney Rocketeer

News Europe: **Toxic**; **Eagle** and **Roy** go monthly; **Comic Cuts**; UK Comic Art Awards 1991; Telecom sponsored comic; London Cartoon Centre crisis; UK distribution; **Sleeze Brothers** on Radio 1; Gaiman & Pratchett; **Book of Conquests**; King Features; **Night-Raven**; UK Price Guide; Keith Watson; Brent Council comics course

Regular features: Media File - **When Saturday Comes**, **The Beano** and Woman's Hour; Advance Listings; Retail Index; Reviews; Movers & Shakers; Letters; Classified; Events Guide

Special features: Impact Comics preview; **2000AD**

Comics International #11 May 1991

News America: **X-Force** breaks sales records; **War of the Gods**; **X-Men** #1 preview; Hudnall and Brereton's **Psycho**; Byrne projects for Dark Horse; Rocketeer and Rocket Man; Sam Kieth on Wolverine; Dick Ayers's **Avenger** from AC; **Grateful Dead Comix**; Manga backlash; Bryan Talbot projects; Tim Truman;

Silent Mobius; **The Mask**; Marvel's interactive phoneline; **Terminator**; TSR quit comics publishing; Usagi Yojimbo award; **Classic Captain America** rude picture; **Badlands**; Comicbook censorship; **Wonder Man**

News Europe: London Cartoon Centre; UK comic shop and the Royal family; Women's anti-war comic; London Editions problems; Bryan Talbot's **Frank Fazakerly**; Alan Moore at Gollancz; Comic retailers' conference; John Brown expansion; Pegasus Publishing expands; Marvel UK revamps **Death's Head**

Regular features: Media File - Capital City, *The Real McCoy* and VAT on comics; Advance Listings; Retail Index; Comics Economics; Reviews; Movers & Shakers; Letters; Classified; Events Guide

Special features: Barcelona comic convention

Comics International #12 July 1991

News America: John Byrne back on the X-Men; **The Golden Age**; **Legion of the Night**; Miller's **Sin City**; Jim Lee autographed **X-Men #1s**; Spider-Man/X-Force crossover; **Predator**; Fantagraphics new sale-or-return plan; Continuity launches **Crazyman**; Ronald O. Perelman floats Marvel; DC Comics unveils 35 new titles

News Europe: World's Longest Comic Strip; London Cartoon Centre; Dan Dare series; UKCAC '91; Rupert the Bear; Pacific Distribution; **Ceasefire**; James Robinson and Phil Elliott's **The Best Times of our Lives**

Regular features: Media File - **Crisis**, Fleetway, Jonathon Ross, Chris Donald; Comment on *2000AD & Toxic: weekly weaklings?*; Advance Listings; Retail Index; Reviews; Movers & Shakers; Letters; Classified; Events Guide

Special features: **Judge Dredd v Batman**; San Diego ComiCon; CoBRA - UK Comicbook retailers meeting

Comics International #13 Sept 1991

News America: DC hologram covers; Marvel launch two Clive Barker comics; Piranha Press's **Prince: Alter Ego**; **Destroyer** from Marvel; Wild Agents of Marvel—trade concern; Dark Horse's **Deadline**; **Tor Johnson: Hollywood Star**; **Two-Fisted Tales** revived; **Doc Savage**; Captain Video from AC; Dan Dare reprints from Monster Comics; **Brave and the Bold** revived; Innovation; Jack Cole; **Captain America**; McFarlane on **Flaming Carrot**; **Grateful Dead Comix**

News Europe: Cutbacks in UK publishing schedules; Stateside at Virgin; **Gas**; **Frankly**; AIDS comic; Comag imports X-books; comic shop holds raffles and auctions for Cartoon Centre; Titan's **Aliens v Predator**; Books about comics

Regular features: Media File - UKCAC, Asterix, Manga and Viz; Advance Listings; Retail Index; Comment on DC pushing Robin & Comics, obscenity and the law, hot comics of 1991, direct distribution and the retailer; Reviews; Movers and Shakers; Letters; Classified; Events Guide

Special Features: Beyond San Diego; Savoy Comics; The Distribution Game (Diamond acquires Neptune & Pacific)

Comics International #14 Oct 1991

News America: **Terminator v Robocop**; **The Wisdom of Lobo**; Dark Horse film tie-in expansions; Valiant launches **Harbinger**; Batman expansion continues; **My Name is Chaos**; **Thunderbolt** returns; **Punisher** graphic novel; **Agent Liberty**; AIDS benefit comic; AC revives Purple Claw; **The Mask**; **Nexus**; **2112** by John Byrne; **The Ray**; Obituary of Carol Kalish

News Europe: Humour titles in the UK; **Sphinx**; **Blast**; **Dreadlands**

Regular features: Media File - London Cartoon Centre, **The Guardian** on Knockabout projects, superheroes on the radio; Comment on MacDonald's graphic novel line, changes in distribution; Advance Listings; Retail Index; Reviews; Movers & Shakers; Letters; Classified; Events Guide

Special features: Fleetway's **Thunderbirds**; Preview of **Judgement on Gotham**; World's longest comic strip; free Simon Bisley poster

Comics International #15 Nov 1991

News America: Marvel launches six Big Gun titles; **Warlock and the Infinity Watch**; **Next Men**; **Cerebus** 1992 Tour; **Crow**; *Operation: Galactic Storm*; Supergirl returns; Matt Wagner on Batman; **Excalibur**; **The Spirit**; **Batman Gotham Nights**; **The Executioners** - Liefeld's other X-book; **Batman: The Sunday Classics**; **Fantastic Four** collection

News Europe: **Xpresso**; **Talking Turkey**: comic art competition; comics casualties; Dan Dare; Strip Search in Rio; Fleetway merges with London Editions; New **Doctor Who** title; Marvel Christmas annuals; **2000AD**; Penguin's **Zippy**; Baxendale's **Basil**; Charlie Brown; Forbidden Planet TV commercial

Regular features: Media File on Stan Lee, Fleetway and **Blast!**; Comment on In Defence of Distributors, Ode to an X-Man, Collecting for fun or profit, Hot Fifty since 1971; Retail Index; Advance Listings; Reviews; Movers & Shakers; Letters; Classified; Events Guide

Comics International #16 Dec 1991

News America: Dark Horse new **Aliens**; **Justice League** major relaunch; **Cage**; Miller in **DHP**; **Mad Dogs** from Eclipse; Waverider; **Spider-Man**: huge team-up; **Shade the Changing Man**; New Punisher titles; **Marvel Comics Presents** #100; **Cheval Noir**; **The Crow** from Tundra; **Young Indiana Jones**; **The Trouble With Girls**; **Next Men** collection; Marvel's **Simpsons** annual

News Europe: Dredd set for huge 1992; **Comic Collector** launched; Comic Conventions; Marvel UK cancellations; *Battler Britten* in **Daily Sport**; Emerson in **Adventures in Latex**; Obituaries for Reg Parlett and Sid Bicknell; **Over the Edge**; **Square Deal** comic from Office of Fair Trading

Regular features: Media File - Maxwell, Julie Burchill, **The Voice**, Judge Dredd: the Movie; Comment on comic grading, volatile investments, publishers biting the hand that feeds; Retail Index; Advance Listings; Reviews; Movers & Shakers; Letters; Classified; Events Guide

Special features: Comic Convention in Brazil

Comics International #17 Feb 1992

News America: **Infinity War**; The Liefeld **Youngblood** Universe; **Hulk 293** special; Comics Grading Guide; DC Silver Age Classics; **The Stars My Destination**; **Nomad**; X-O Manowar copyright problems; Malibu relaunches Tarzan; Death's Head

News Europe: Fleetway's **Red Dwarf**; Dark Horse and Tundra move into Britain; **Mauretania Comics**; Diamond UK new procedures; Strip Search 2; **The Complete Judge Dredd**; The SSI Mekon Awards; Brits win international comic art award; **2000AD**'s 15th anniversary; new women's comics

Regular features: Media File - MacDonald, comics on the World Service, false impressions on values; Comment on Marketing and PR; Comics Retailing in a Perfect World; Comic Shop Etiquette; Comics Economics; Retail Index; Advance Listings; Reviews; Movers & Shakers; Letters; Classified; Events Guide

Special features: Over $1.2m taken at Sotheby's NY comics auction

Comics International #18 March 1992

News America: Key Marvel creators quit to set up Image Comics; **Green Lantern**; **Ghost Rider** reprints; **Terror Inc**; **Captain America**; Mutant annuals 1992; **Zombie War**; **Excalibur**; **Lobo's Back**; **Archer & Armstrong**; **Wonder Woman** revival; 2099; **Planet of the Apes**; *Midnight Sons* imprint; Spider-Man's 30th anniversary

News Europe: Tina Turner meets Garth; top UK editors on the move; Billy Bunter; National Museum of Cartoon Art; **Anime UK**; Alph'Art Awards; Comic Relief; Spanish Comics; Marvel UK Universe launched

Regular features: Media File - **The Sun**, **Raw**, Gays in Comics, Shooter, and the Longest Comic Strip in the World; Comment on Silver and Golden Age - tarnished eras, British comics - hype or hope?, What - no Claremont?; Comics Economics; Advance Listings; Retail Index; Reviews; Movers & Shakers; Letters; Classified; Events Guide

Special features: Comics distribution news; **Judge Dredd** the movie

Comics International #19 April 1992

News America: **Youngblood** sales drop; Batman expansion continues; **Catwoman** and **Penguin** go solo; Guy Gardner; **Marshal Law**; **Robocop v Terminator**; **Eclipso**; Caliber; Valiant summer crossover; Spider-Man anniversary; **Tick**; **Sin City**; Perez quits DC; **Doom Force Special**; **Flash Gordon**; **Arion**; **Spirits of Vengeance**

News Europe: **Triffik** launches; For Beginners non-fiction comic books; London Cartoon Centre art auction; Strip Search, **UT** launches, Newcastle comic auction; Fleetway action heroes; Titan Books; **Mindbenders** launches; **Mean Streak** becomes **Overkill**

Regular features: Media File - **Judge Dredd**, **X-Men**; Comment on A Consumer's View, Image Comics, Mad magazine, Marvel artist exodus, Is hype killing the industry?; Advance Listings; Reviews; Retail Index; Comics Economics; Movers & Shakers; Letters; Classified; Events Guide

Special features: Tundra UK; Newsstand & Direct Sale Distribution in UK

Comics International #20 May 1992

News America: Massive DC expansion; X-Men expansion; **Team Titans**; **Prince**; Marvel annuals; DC acquires Touchmark properties and editor; **Turtles #50**; **Lobo**; **Justice Society of America**; **Savage Dragon** launches; Carl Barks; **Morbius** launches; **Miracleman**; **Martian Manhunter**

News Europe: Eagle Awards; Fleetway licenses graphic novels to Madarian; **Phantom** launches from Wolf; Dark Horse International sets up; UKCAC awards; psychetecture, Thunderbirds in Japan

Regular features: Media File - *Batman Returns*, **New Flesh**; Comment on grading guides, addicted to comics; investment traps, pence copies versus cents copies, Image; Advance Listings; Reviews; Retail Index; Movers & Shakers; Letters; Classified; Events Guide

Special features: Editorial: The Need for a Comic Book Guide for Britain; DC Comics preview; Distribution in the UK

Comics International #21 June 1992

News America: Jim Lee at Image; Batman expansion; **The Darkhold**; **Lobo**; **Superman Special**; **Unity**; Moebius; Jules Feiffer; Eisner's **Invisible People**; **Darkstars**; WildBrats; **The Bat**; Caniff's classic Steve Canyon; Dark Horse expansion

News Europe: **Skin** released; Dredd in America; Nostalgia cards; Fleetway annuals; Simon Coleby at Marvel UK

Regular features: Media File - **Bitch**; ComicWatch; Comment on Comic shops & bankruptcy, adult graphic novels; Comics Economics; Advance Listings; Reviews; Retail Index; Movers & Shakers; Letters; Classified; Events Guide

Comics International #22 July 1992

News America: *Batman Returns* sets new world record; **Spider-Man 2099**; Marvel and Image in copyright hassle; **X-Men: The Animated Series**; Silvestri's **Cyberforce**; Bryan Talbot's **Batman**; Matt Wagner's **Grendel**; **Shadowhawk**; Malibu; Impact decline; **Love and Rockets** 10th Anniversary; Shooter axed from Valiant; Cochran rethinks EC line; **Star Wars** comics expansion; **Li'l Abner meets the Shmoo**; **Nightstalkers**; **Midnight Sons**; Art Adams' **Godzilla**

News Europe: UK comics: the next wave; Cartoon Art Trust exhibition; Gaiman and McKean's **Signal to Noise** from Gollancz; Second Newcastle auction; **The Phantom**

Regular features: ComicWatch; Media File - William Gaines, Denis Gifford, **Mad Magazine**, Neil Gaiman; Comment on Valiant, quality versus quantity, professional standards; Advance Listings; Reviews; Retail Index; Movers & Shakers; Letters; Classified; Events Guide

Comics International #23 Aug 1992

News America: **Predator v Magnus**; Dark Horse loses **Terminator**; **Batman**;

Eclipso & Valor new series; **Trial of Venom**; Portacio's **Wetworks**; Valiant's **H.A.R.D. Corps**; Harvey Kurtzman in **Comics Journal**; Larry Niven at DC; **Supreme**; **The Complete Crumb Comics**; Herbie; **Iron Man**; **Ravage 2099**; Obituary for Joe Shuster

News Europe: Tundra UK goes independent; Society of Strip Illustration guides; Fleetway and Marvel UK annuals for 1993; Marvel UK: the second wave

Regular features: Media File - **Diesel**'s launch on Radio 4, Savoy Books, **Watchmen**; ComicWatch; Advance Listings; Comment on writing for comics: an editor's view and a reader's view, Image: a potential flop; re-inventing the wheel Reviews; Retail Index; Movers & Shakers; Letters; Classified; Events Guide

Comics International #24 Sept 1992

News America: Vertigo launched; **Doom 2099**; **The Spectre**; Marvel trading cards; Topps Comics launched; further expansion for Bat-books; **Robin III** with movement-enhanced covers; **Superman: Funeral for a Friend**; **Inside Comics** cancelled; Karen Berger at Vertigo; Marvel adds 24 new superheroes and Clive Barker universe.

News Europe: Atomeka '93; **2000AD** free gifts; Dredd at the Office of Fair Trading; Penguin's Hernandez collection; **Paperback, Pulp & Comic Collector**; Titan's **Sandman** reprint

Regular features: ComicWatch; Media File - Death of Superman, **Skin** and Tundra; Comment on Ordering Independents, In defense of Spawn, A Decline in Standards, Marvel: a cosy editors' club, Comics retailing; Advance Listings; Reviews; Retail Index; ComicWatch; Movers & Shakers; Letters; Classified; Events Guide

Special features: San Diego Comic Convention 1992, Marevl UK adds 18 titles

Comics International #25 Oct 1992

News America: **Spawn** success lures top creators; **Punisher 2099**; AIDS awareness campaign; Sienkiewicz on Wolverine; **Blackhawk** revived; **Batman: Seduction of the Gun**; Dale Keown's **Pitt** from Image; six new Spider-Man titles; Tom Yeates on **Tarzan** for Malibu

News Europe: Women cartoonists art show: comic auctions; UK Price Guide Update launched; Titan and Diamond merger

Regular features: Media File - Titan Books/Paul Barnett, UKCAC; Comment on McFarlane, Film tie-ins, Death of Comic Sales, UKCAC '92 - a dealer's perspective, Investments; ComicWatch; Advance Listings; Retail Index; Reviews; Movers & Shakers; Letters; Classified; Events Guide

Comics International #26 Dec 1992

News America: Image splits from Malibu; **T.H.U.N.D.E.R Agents** return; New Vertigo mini-series - **Enigma** & **Death** mini; Ordway at Image; **Hellstorm**; Jack Kirby at Image; **Madman**; **The Legacy of Superman**; Milestone Media launches.

News Europe: Customs raid UK shop; **UT** cancelled; Fleetway joins Comag

Regular features: Media File - **Wizard**, **Batman** and production values; ComicWatch; Comment on an Epidemic of Graphic Novels, Adult Comics, Defending the Small Press; Advance Listings; Reviews; Retail Index; Movers & Shakers; Letters; Classified; Events Guide

Special features: Lucca '92; Atlanticard UK trading card convention

Comics International #27 X-mas 1992

News America: **X-Men Chronicles**, Vertigo launches **Sandman Mystery Theatre** & **Mercy**; Marvel super-sized new format; Spawn-Pitt crossover; Kirby at Topps; **Dinosaurs for Hire** comic & game; Milestone; **The Blue Lily**; Valiant adds four; Marvel UK adds three; **Legionnaires** launches; Jim Lee presents **Stormwatch**

News Europe: Comics Guild awards 1992; **Buddies** - gay anthology returns, **Rupert** nostalgia; Titan's **Death of Superman**; Anime-Day; **Worthless Pursuits**

Regular features: Media File - Comics in the movies, Death of Superman; ComicWatch; Comment on marketing graphic novels, comics apartheid, getting retail right, a false market, the true value of comics; Advance Listings; Reviews; Retail Index; Movers & Shakers; Letters; Classified; Events Guide

Special feature: Marvel new titles for 1993

Comics International #28 Jan 1993

News America: **Trial of Venom** speculator fury; **Spider-Man** expansion; The return of Superman; **The Infinity Crusade**; **Lobo**; **Tor** by Joe Kubert; Byrne on **Aliens**; **Cable**; Continuity; Valiant; Shooter's Defiant imprint

News Europe: VAT on comics fear; fandom revitalised; Mike Lake on the Titan/Diamond merger, Marvel UK adds two; Mandarin Books

Regular features: Media File - Ronald Perelman, Marshall Cavendish's **What's it worth**; ComicWatch; Comment on retailers naivity, Image, adult comics; Reviews; Retail Index; Movers & Shakers; Letters; Classified; Events Guide

Special features: Milestone preview, card news

Comics International #29 Feb 1993

News America: Four new X-titles; UK creators at Dark Horse; Vertigo UK distribution; Alan Moore at Image; The return of Superman; Image and Valiant crossover; Comics Greatest World; bar codes; Moebius at Marvel; **Kamandi**; **Mad** goes to DC; Capital International formed

News Europe: Where have all the comics gone? Humour comics launch - **Kack, Spit! & Gag**; DC gains Dredd license; VAT on books; customs withdrawal

Regular features: Media File - Anime UK, the *For Love or Money* TV programme; ComicWatch; Comment on customs and comics; solutions for failing retailers; traditional Image, comics - an optimistic view; Advance Listings; Reviews; Retail Index; Movers & Shakers; Letters; Classified; Events Guide

Special feature: New York January 1993 Convention

Comics International Preview Special

A complete overview of the massive expansion by the major comics publishers during 1993. Publisher profiles and the year's new launches, in monthly sections.

Comics International #30 April 1993

News America: Marvel sales peak; *Knightfall* announced; **Deadpool** & **Sabretooth** minis; Obituary on Harvey Kurtzman; Image & Valiant team-up for **Deathmate**; **Turok**; **Vertigo Jam**; **Jonah Hex**; Malibu launches the Ultraverse

News Europe: **Electric Soup** cancelled; Toutain ceases publishing; Grant and Morrison to write Dredd; *Dominator*; Marvel UK's *Genepool*

Regular features: Comics Economics; Media File - Raids at comic marts and press coverage, adult comics; ComicWatch; Comment on Comics like pop music, copyright, Jack Kirby, Ridgway on graphic novels, censorship; Advance Listings; Reviews; Retail Index; Movers & Shakers; Letters; Classified; Events Guide

Comics International #31 May 1993

News America: The new Batman; **Hawkman** revamped; Dark Horse's *Comics' Greatest World*; Sky Comics' **Morgana X**; **Flash** celebrates 50; **Cerebus** #0; Malibu Ultraverse expansion; **The Golden Age**; Mirage adds three; **X-Men 2099**

News Europe: UKCAC awards 1993, adult comics reference guides; TV comic; **Red Dwarf** relaunch from Fleetway; Kev Sutherland's **BS1**

Regular features: Media File - censorship, responses to letters, **Daily Star**; Comment on Where's the real talent?, Image Comics, What need for politics, charity comic controversy, specialist comics shops, comic mart dealing, adult comics; Advance Listings; Reviews; Retail Index; Movers & Shakers; Letters; Classified; Events Guide

Special features: Jim Shooter interviewed; InterLuk 93

Comics International #32 June 1993

News America: **Batman v Dredd: Judgement on Gotham II**; Miller and Romita Junior's **Daredevil: The Man Without Fear**; Image crossovers; Ranson at DC; Art Adams's **Creature From the Black Lagoon**; Spawn & Valeria; **Metal Men**; **Demon**; Ultraverse expands; **Phantom Stranger**; Razorline: The Barkerverse

News Europe: Tundra UK; **2000AD**; Mattotti from Penguin; Paul Grist's **Kane**; London Publishing launches **Force**; Slave Labor

Regular features: Pacific Notes (manga); Media File - **Adult Comics**, Julie Burchill, **Wonder Woman**, flared trousers; ComicWatch; Comics Economics; Comment on Comics as culture, censor and be damned, Image, formula for super-heroines; Mail-Order Index; Advance Listings; Reviews; Retail Index; Movers & Shakers; Letters; Classified; Events Guide

Special features: Jim Shooter interview part two

Comics International #33 July 1993

News America: Image cancels five titles; Avengers and X-Men celebrations; Spike Lee comics; Kent Williams on **Wolverine**; **Spider-Woman**; Image expands; Comics' Greatest World crossover; **Sachs and Violens**; **Tank Girl**; Backlash for Shooter over **Plasm** #0; **Nova**; **Daredevil**'s 30th anniversary; Malibu's Genesis imprint; Mills and O'Neill's **Marshal Law**

News Europe: Sylvester Stallone as Judge Dredd; Viz; X-Men on Sega, Distributor changes, Bisley

Regular features: Pacific Notes; Media File - Time-Warner, CD-Rom, Manga, Akira, Fleetway; ComicWatch; Q&A; Comics Economics; Comment on The reality of retail, Rob Liefeld, Superbabes; Mail-Order Index; Advance Listings; Reviews; Retail Index; Movers & Shakers; Letters; Classified; Events Guide

Special feature: An Englishman in New York: report from the convention

Comics International #34 August 1993

News America: Superman and Batman top distributors charts; Batman expands again; **Codename: Strykeforce**; **Dinosaurs For Hire**; Bill, the Galactic Bum; **Aquaman**; Vertigo annuals; **Conan** cancelled

News Europe: Marvel UK expands again; Garth's 50th birthday; **Buster**; **Gladiators**: The Comic; **The Last Planet**

Regular features: Q&A; Media File - *The Bill*, *X-Men: The Animated Series*, James Cameron on *Spider-Man*, **Jackie**; ComicWatch; Comics Economics; Comment on Reality of retail part three, Denny O'Neil a hypocrite? On Tour with **Cerebus**, Women in comics, smart Image; Advance Listings; Reviews; Retail Index; Movers & Shakers; Letters; Classified; Events Guide

Comics International Expo '93 Special

A 24 page introduction to the Comics industry with one-off features about DC, Marvel and the UK and independent scene. Also featured: Retail Index; Mail Order Index and ComicWatch

Comics International #35 Sept 1993

News America: Marvel to open retail shops in UK?; **Marvels**; **Batman v Judge Dredd II**; Valiant and Dark Horse; Ultraverse further expands; Solo Avengers; Milestone; **Gambit**; ComicFest '93

News Europe: **Legends**; Giles; **Visions**; Robert Crumb's Kafka; Marvel UK further expansion

Regular features: Media File - **The Sunday Telegraph**, Marvel and Marvel UK documentary; ComicWatch; Ranson Notes; Comics Economics; Comment on Image comics, polybagged comics, Politics of Batman, Nintendo age of comics, Back-biting and tunnel vision; Mail-Order Index; Advance Listings; Reviews; Retail Index; Movers & Shakers; Letters; Classified; Events Guide

Comics International #36 Oct 1993

News America: Epic, Vertigo and Frontier restructure; Topps Comics; Vertigo's

Scarab; *Clark and Lois*; Image expansion; Spider-Man dailies crossover; **'Breed**; **E-Man**; **Lost in Space**

News Europe: Baxendale exhibition; Titan's Batman books; Capital Expo winners

Regular features: Comics Economics; Media File - Radio 4, **Time Out**, Tank Girl, movies; ComicWatch; Q&A; Ranson Notes; Comment on The comics business, Greed, in defence of the diversity of the medium, sexism, Marvel comic shops; Mail-Order Index; Advance Listings; Reviews; Retail Index; Movers & Shakers; Letters; Classified; Events Guide

Special feature: US Comic Awards for 1993; Preview Special: Dark Horse; Valiant; Bongo Comics; Marvel UK; Purr Quarterly; Overview; Brendan McCarthy

Comics International #37 Nov 1993

News America: Malibu launches Bravura; Superman family expands; new Image titles; Fleer **X-Men** trading cards; Ultraverse adds two new titles; **Beavis & Butt-Head**; Diamond take-over Titan — officially; **Death**; **Fighting American**

News Europe: **Buster**; Chaos City AIDS comic; small press; Warren Ellis, **Star Wars: Tales of the Jedi**

Regular features: Media File - *Twin Peaks*, Oliver Stone's *Wild Palms*, Knockabout and Hunt Emerson; Q&A; Ranson Notes; Comics Economics; Mail-Order Index; Advance Listings; Comment on Batman, Vertigo, industry expansion, snuff movies; Reviews; Retail Index; Movers & Shakers; Letters; Classified; Events Guide

Comics International #38 Dec 1993

News America: Redefining the Marvel universe; Image in legal confrontation with Marvel; Defiant adds a fourth title; Bravura line launched; New DC titles

News Europe: **Purr Quarterly**; Comic shop prize winner; **Tank Girl**; Marvel UK new Remix series; Fleetway's **Vendetta on Gotham** scheduled

Regular features: Major Digression: Creator rights part one; Media File - *Big City*, **Purr Quarterly**, Ted McKeever; ComicWatch; Ranson Notes; Comics Economics; Mail-Order Index; Advance Listings; Comment on Pigeon-holing comic fans, in defence of Image, UKCAC, snuff movies; Dave Sim on retailing; Reviews; Retail Index; Movers & Shakers; Letters; Classified; Events Guide

Special features: *Wild Palms* overview

Comics International #39 Feb 1994

News America: Innovation, Nemesis, Majestic and Marvel UK cuts; **Doomsday**; Valiant; **The Ray**; Miller on **Batman/Spawn**; **Ghost Rider 2099**; Claremont plans for 1994; **T.H.U.N.D.E.R Agents**; **Rogan Gosh**; **Conan the Adventurer**

News Europe: women's imprint; London Cartoon Centre; Comic Creators' Guild awards; Blackball; **Deadline**

Regular features: Major Digressions - Political correctness in comics; Comics Economics; Media File - *Clark and Lois*, Perelman, Sega; Ranson Notes; Mail-Order Index; Advance Listings; Comment on In defense of Neil Gaiman, snuff movies, the buggo vocal minority, the voice of the deaf, Lou Bank on Dave Sim; Reviews; Retail Index; Movers & Shakers; Letters; Classified; Events Guide

Comics International #40 March 1994

News America: Death of Jack Kirby; Dark Horse expands; Kitchen Sink; **Variety**; **Megaton Man**; Extreme Studios expands; DC/Milestone crossover; new Batman; Trading card news, Kirby tribute book

News Europe: **Spit!**; *Tom Thug*; Conventions; Tony Luke; Purr #2

Regular features: Major Digressions - Political correctness part two; Media File - Kirby's **Guardian** obituary, DC Thomson, **The Sun**, **Smash Hits**; Comics Economics; Q&A; Ranson Notes; Mail-Order Index; Advance Listings; Comment on Do we want a British comics industry?, Creator-owned dilemmas, adult with comics, Vertigo, Lou Bank on Lou Bank on Dave Sim; Reviews; Retail Index; Movers & Shakers; Letters; Classified; Events Guide

Comics International #41 April 1994

News America: **Punisher/Archie: When Worlds Collide**; **Punisher v Batman**; Ultraverse expands further; **Ninja High School**; **Judge Dredd** by DC; **Martha Washington Goes to War**; Image line-up for 1994; Valiant; **The Last Temptation of Alice**; Capital City figures, Scott McCloud; Dark Horse: Further expansions; **Annex** mini-series; DC 1994 plans

News Europe: UKCAC Awards 1993; Knightfall on Radio 1; UK Market analysed; Francophone

Regular features: Major Digressions - Tribute to Jack Kirby; ComicsWatch; Comics Economics; Media File - Distributors, Marvel Mart, Dangerous Breakfast, Euan Kerr take two; Mail-Order Index; Advance Listings; Ranson Notes; Comment on Do we want a British comics industry part two, doubling up superheroes, Superman, Image, Phil Hall responding to Lou Bank, The grammar of comics, rights of the purchaser as a critic; Reviews; Retail Index; Movers & Shakers; Letters; Classified; Events Guide

Special Feature: New York convention report; Jack Kirby tributes

Comics International #42 May 1993

News America: Acclaim buy Valiant; DC's **Zero Hour**; **Generation X**; Dark Horse, Vertigo, **Solo**; **Martha Washington**; Malibu; Axis Comics; *Star Trek*; Diamond genre charts; Topps expands; Vertigo preview

News Europe: Blackball; Robert Crumb; Savoy Books; manga; Judge Dredd and Mr Blobby; **Overkill**; Obituary: Keith Watson

Regular features: Major Digressions - Giving credit where credit's die; ComicWatch; Media File - Diamond, genre codes, **News of the World**; Q&A; Ranson Notes; Mail-Order Index; Advance Listings; Comment on No more glory days, Marvel: writing by roteReviews; Retail Index; Movers & Shakers; Letters; Classified; Events Guide

Special feature: Flashback: **Famous Funnies**

Comics International #43 June 1993

News America: **Spawn** creates comic shop havoc; Ultraverse: second year; Jim Lee of **WildC.A.T.s**; **Fantastic Force**; Obituary: Murray Boltinoff & Don Thompson; *The Crow*; Masamune Shirow; **Madman** trading cards; **ClanDestine**; DEfiant; Dark Horse summer expansion

News Europe: **2000AD**; Carl Barks; Graphic novel explosion; Charity comic

Regular features: Major Digressions - In defence against Gary Groth; Media File - The media's ignorance of comics, Asterix, latest Phileas Fogg advert; Ranson Notes; Advance Listings; Retail Index; Comment on censorship, Lou Bank responding to Phil Hall, The buggo minority goes macho, the art of writing; Comics Economics; Reviews; Q&A; Mail Order Index; Movers & Shakers; Letters; Classified; Events Guide

Special features: Censorship '94

Comics International #44 July 1994

News America: Comic shop fire; Perelman buys into MCA; **Wetworks**; Marvel expands further; **Instant Piano**; Marvel to handle Harvey; **Spawn** #19 & 20; **The Lone Ranger**; Mirage; **Strikeback!**; **Shadowhawk** crossover; **Green Lantern**

News Europe: Equinox manga; **Daily Telegraph**; Carlos Ezquerra

Regular features: MAjor Digressions - Changing history the comics way; Media File - **Hollywood Reporter**, Brandon Lee, *Batman Forever*, Perelman and Murdock; Ranson Notes; Advance Listings; Retail Index; Comment on Life after **Marvels**, Marketing to the masses; Comics Economics; Reviews; Q&A; Mail Order Index; Movers & Shakers; Letters; Classified; Events Guide

Comics International #45 August 1994

News America: Image creators in title swap gamble; Dark Horse diversifies; DC: after **Zero Hour**; **Prime** month at Ultraverse; **WildC.A.T.s** Animated series; **Generation X**; Trading cards; **Wonder Woman**; X-titles almost 50% of Marvel income; **One Bad Rat**

News Europe: **2000AD**; Kirby tribute; **Vogarth**; Gollancz: new graphic novels; **Zoo**; **ClanDestine**

Regular features; Competition; Major Digressions; credit where credit is due revisited; Media File - Comic Book Price Guide for Great Britain, **Superman** 1, Marvel share results, films; Ranson Notes; Advance Listings; ComicWatch; Retail Index; Comment on Aquaman's new appearance, Political correctness, poor quality Marvel writers' Image; Comics Economics; Reviews, Reviews Extra; Q&A; Mail Order Index; Movers & Shakers; Letters; Classified; Events Guide

Comics International #46 Sept 1994

News America: Tekno Comix; Marvel animated series; **Marvels** format for new one-shots; Joseph Michael Linsner, Topps; Bravura; Will Eisner Awards

News Europe: Islington comics convention; UKCAC expands; Titan books; Michael Moorcock comic; Fat Freddy's Cat.

Regular features: Major Digressions - The Flintstones; ComicWatch; Media File - Murdock, animation, Pete Milligan, Tin Tin; Ranson Notes; Advance Listings; Retail Index; Comment on Keeping the art form alive; Comics Economics; Reviews; Q&A; Mail Order Index; Movers & Shakers; Letters; Classified; Events Guide

Special feature: 25 years of Kitchen Sink

Comics International #47 Oct 1994

News America: Defiant cease publication; Dark Horse; DC Comics winter and new year plans; Marvel's winter campaign; Tekno Comix

News Europe: Frank Quitely, UK **X-Men** comic; Graphic novel explosion; conventions; competition winners

Regular features: Competition; Major Digressions - *The Shadow*; Media File - **Speakeasy** and the jailed American retailer, Liefeld; Ranson Notes; Advance Listings; Retail Index; Comment on Looking beyond the hype, Impressing the Press, Herge; Comics Economics; Reviews; Q&A; Mail Order Index; Movers & Shakers; Letters; Classified; Events Guide

Comics International #48 Nov 1994

News America: Marvel postpones X-titles; **Angela**; Dark Horse manga; Maximum Press; **Xenozoic Tales**; **Rocketeer**; Malibu's **Godwheel**; **Azrael**; Fleer Ultra **X-Men**; Tekno and Bryan Talbot

News Europe: Major changes in retail status; Belgium small press convention; **Hoof Hearted**; small press; Quitely on Lobo

Regular features: Major Digressions - on John Kricfalusi; Competition; Media File - **One Bad Rat**, Scott McCloud, **Daily Mail**, Brendan McCarthy; Ranson Notes; Advance Listings; Retail Index; Comment on The disposable chunk, snubbing the traders, Shooter's obituary, attacking **Battleground**; Comics Economics; Reviews; Q&A; Mail Order Index; Movers & Shakers; Letters; Classified; Events Guide

Comics International #49 Dec 1994

News America: Marvel buys Malibu; **The Mask**; Roger Corman's Cosmic Comics; Jonah Hex 2; *Extreme Sacrifice*; **Spider-Man**; **Druid**; **Nick Fury**; DC 100th issues; Superman trading cards; Kitchen Sink; Slave Labor Graphics; **Star Trek: Voyager**

News Europe: **Sweet FA**; **Purr Quarterly** goes bi-monthly; competition winners

Regular features: Major Digressions - Changing the X-Men; Competition; Media File - Malibu and Marvel, girls and David Bishop, Vertigo; ComicWatch; Advance Listings; Retail Index; Comment on Defending **Battleground**, Vertigo masquerade, I'm sorry I haven't a clue, Defending **Battleground II**, Defending UKCAC; Comics Economics; Reviews; Q&A; Mail Order Index; Movers & Shakers; Letters; Classified; Events Guide

LETTERS

COMICS INTERNATIONAL's letters column is your forum for opinion on publications, writers, artists, prices, market trends and anything else connected with the industry. As such, opinions expressed are not necessarily those of the publisher. Letters intended for publication will only be edited as a grammatical or space consideration. Please to certain to include your name and full address, anonymous letters will not be published.

Comics International Letters, 8 Trinity Road, London N2 8JJ

MAKING it to a fiftieth issue is quite an event for any area of publishing in the wake (?) of a massive recession. But for me, personally, it's a breakthrough.

Friends of mine have joked over my apparent gadfly approach to publishing. For one reason or another, I rarely get past thirty issues before moving on.

*Can't say I'd realised until a few people commented on it. **Doctor Who, Starburst, MAD, Warrior, House of Hammer, Hulk Comic, Fantasy Advertiser**, etc - an average of 30 issues of each before getting itchy feet, running out of money or falling out with people. I'm not sure if it's more worrying actually making it to a 50th issue.*

My god, maybe I'm getting old and lazy. But whatever the reason, we're still here and — perhaps most frightening of all for me — there's no end in sight. So, happy anniversary to us, and happy Christmas to you, from our in-house team: Sarah, Phil, Kerry and the old crusty himself...

Dez Skinn/Editor.

John King
28 Norfolk Road, Brighton

I HAVE been reading **Comics International** since issue #13. During this time I have been reading around 20 comics a month, a diverse and continually changing selection.

But without the help of **Comics International,** I would undoubtedly still be reading **The Uncanny X-Men**, the first American comic I discovered.

The articles, the features and especially the reviews have pushed my reading habits in many varying directions, from Marvel to DC to Vertigo to Dark Horse and many others. (I'm currently revisiting DC at the moment, what with the quality of titles such as **Spectre** and **Starman**.)

I feel that the review section should be significantly enlarged, there are not enough comics being reviewed. I understand that an extra page here could lose a page of advertising there, but with the amount of titles being produced every month I feel an extra page or two is warranted.

This issue: one enlarged Reviews section. How's that for service?

Paul Aaman
Keswick Drive, Northampton

AT risk of being premature, may I be among the first to congratulate you on reaching the big 5-0. The paper has just kept getting better and better.

I look forward to seeing what's to come in the comics industry over the next four years or so, confident in the knowledge that you'll be around to cover it — whether it's good, bad or indifferent .

Andrew Harvey
Leytonstone, London E11

AT this year's UKCAC — as enjoyable a bar-con as ever — one of the visiting Americans commented on Britain taking about 5% of the direct market's comics, with Vertigo being considerably more.

That presumed fact got me thinking about promotions. If UK retailers are buying (firm sale) maybe £15 million worth of US comics every year, why aren't the publishers allocating 5% (or whatever) of their advertising budget to supporting the shops by advertising in **Comic World** and **Comics International** or attending UKCAC?

If UK publishers and shops can afford to advertise and exhibit, why doesn't anybody other than Malibu and Dark Horse bother to advertise.

Or isn't our 5% worth worrying about in their eyes?

***Comic World** and UKCAC we can't comment on, but strangely enough, all the comics editors and PR people we've spoken to readily admit they enjoy reading **Comics International** — and usually ask to be added to our complimentary copies list. But only Valiant, Dark Horse and Fleetway even send comps in return, let alone advertise.*

Outside of co-op advertising, Dark Horse and (the pre-Marvel) Malibu appear to be the only ones who don't expect a totally sycophantic trade press. Or have I just alienated potential advertisers with that comment? (Dez)

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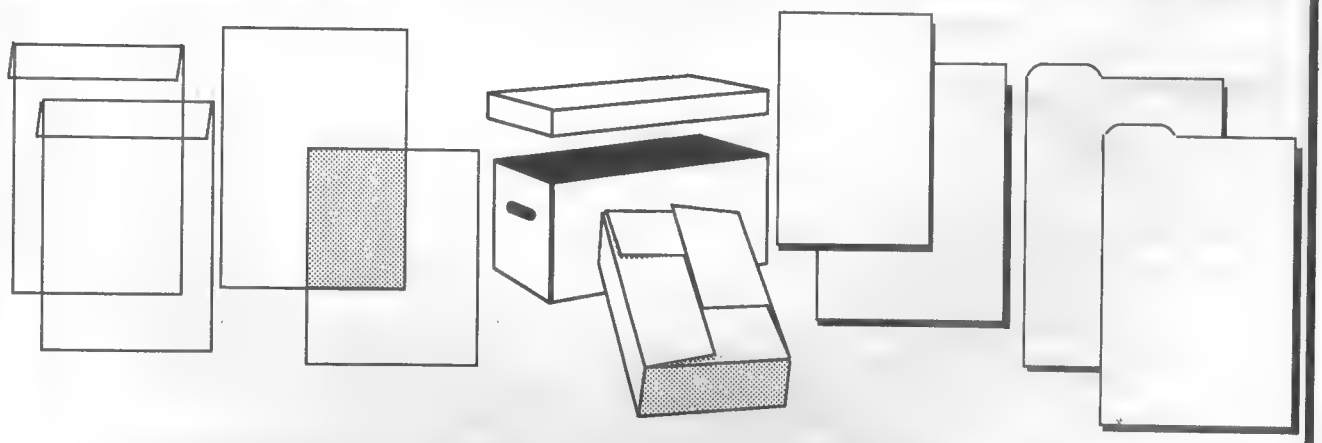

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Raffle announcement! Comic raffle: 1st prize **X-Factor** 1-96; 2nd prize **Platinum 1963**; 3rd prize **Spawn** 1. Tickets £1 each. Please make cheques payable to A. Blatch. Send to A. J. Blatch, 28 Kings Road, Cheriton, Folkestone, Kent CT20 3JZ with your name and address. Draw will be February 28th 1995. Thank you.

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Doc Savage, Shadow & Avenger paper-backs wanted in reasonable condition/ reasonable prices, or swap for radio shows. S. Monk 061 794 0154. Write: 9, The Gateways, Lowry Park, Manchester M27 6LA.

Wanted: **Avengers** 183; **Champions** 13; **Captain America** Annual 8; **Marvel Premiere** 15 16 25; **Spawn** 2 3 4. Also trade paperbacks: **Spider-Man/DD**; **New Warriors Beginnings**; **Wolverine: Blood Hungry**. **Marvel Masterworks** vol 8 14 17 19 27. Write: J Deerning, 29 Berrington Rd, Nuneaton, Warks CV10 0LD.

Wanted: **Night Streets** (Arrow Comics); **Blood and Kisses** 3 (Fantaco); **Cry For Dawn** 1-4, 6, 7; **Dark Visions Publishing** 1, 3; **Bloodlines** (Vortex); **Kendra — Legacy of the Blood** (Perrydog press); **Strange Attractions** 1-5 (Retrographix). Fabio P. Barbieri, 33 Brewster Rd, Leyton, London E10 6RG. 081 539 7842.

Wanted: **Daredevil** 7, 27, 43, 44, 45, 53, 54, 72, 73, King-size 1; **Fantastic Four** 112; **Hulk** 102; **Batman** 183, 189, 222; **Brave & Bold** 65, 72. Will exchange/part exchange any of the above for parts of my collection. Details to Gary Cairns, 6 McLees Lane, Motherwell, Lanarkshire ML1 3NH. Tel: 01698 269981.

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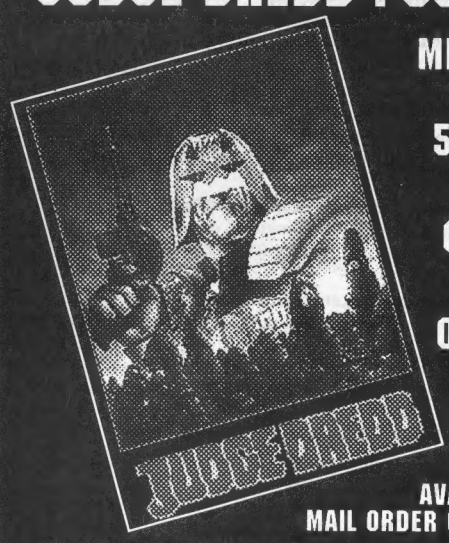

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